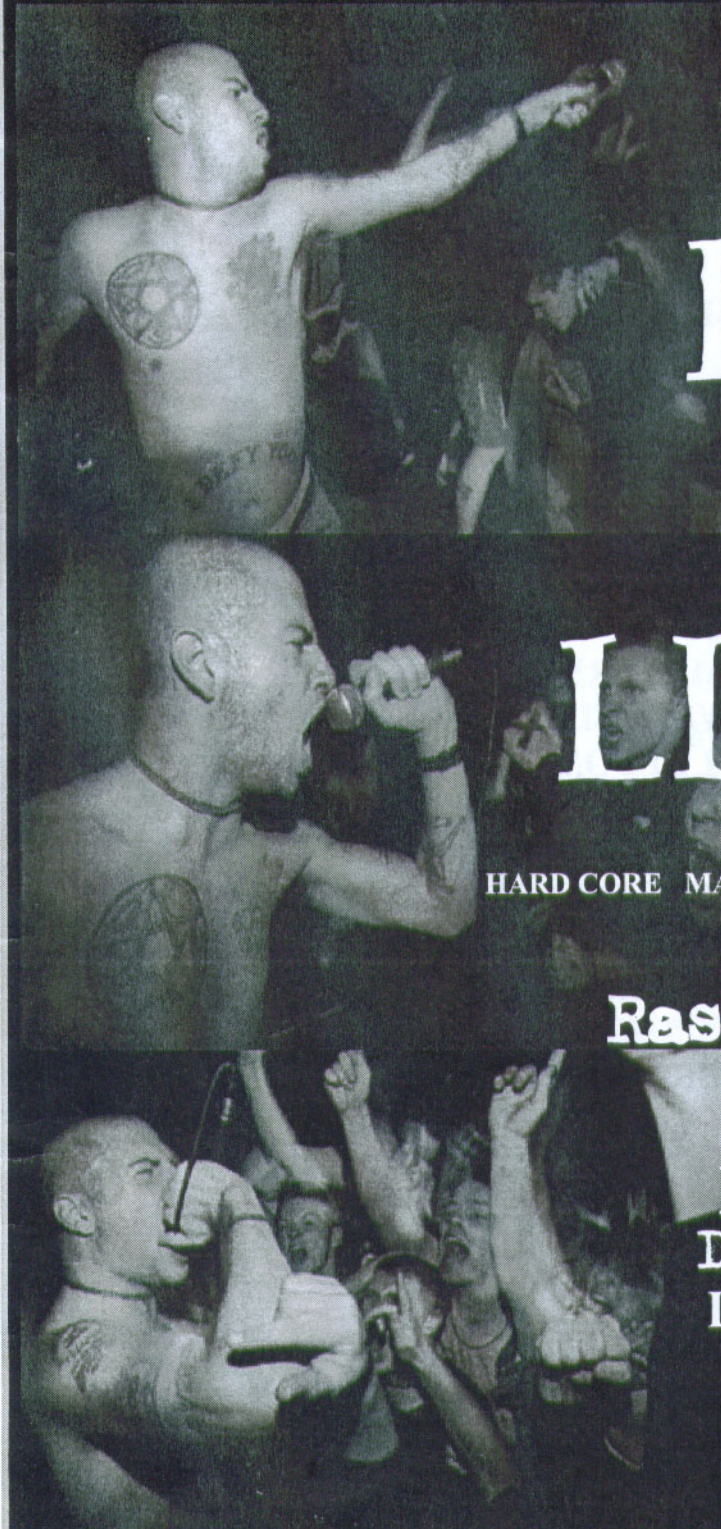




STOP LOOK & LISTEN

HARD CORE MAGAZINE ISSUE #1 SUMMER'05

INSIDE THIS ISSUE

Rasaraja Dasa/108

**RESTLESS YOUTH
LION OF JUDAH
Dead And Gone Rec.
LUKE WOLAGIEWICZ**

*Articles....
Thoughts...
Reviews ...*

"I DON'T WANT TO SEE PEOPLE HURTING PEOPLE
BUT I REFUSE TO CLOSE MY EYES
SO IN FRONT OF ME I SEE UGLY PEOPLE
SEETHING AND BELIEVING UGLY LIES

AND YES, OF COURSE, I'M SCARED OF BEING HURT
AND YES, OF COURSE, I'M SCARED OF BEING WRONG
BUT AT THE SAME TIME MY SILENCE
WILL CONVICT ME
AND THE EVIL WILL CARRY ON

IF I CAN DO SOME GOOD I WANT TO DO IT
IF I HAVE A CHOICE I WANT TO MAKE IT
IT'S MY HUMAN RESPONSIBILITY
THAT LIFE LIVES, SELFISHNESS GIVES
AND DEATH BECOMES NATURAL

SO YOU CAN STAY COOL BEHIND YOUR WINDOW
AND CHOOSE THE VIEW YOU WANT TO SEE
BUT AS LONG AS THERE ARE OTHERS HELD CAPTIVE
DO NOT CONSIDER YOURSELF FREE"

EMBRACE 1985/86



Embrace

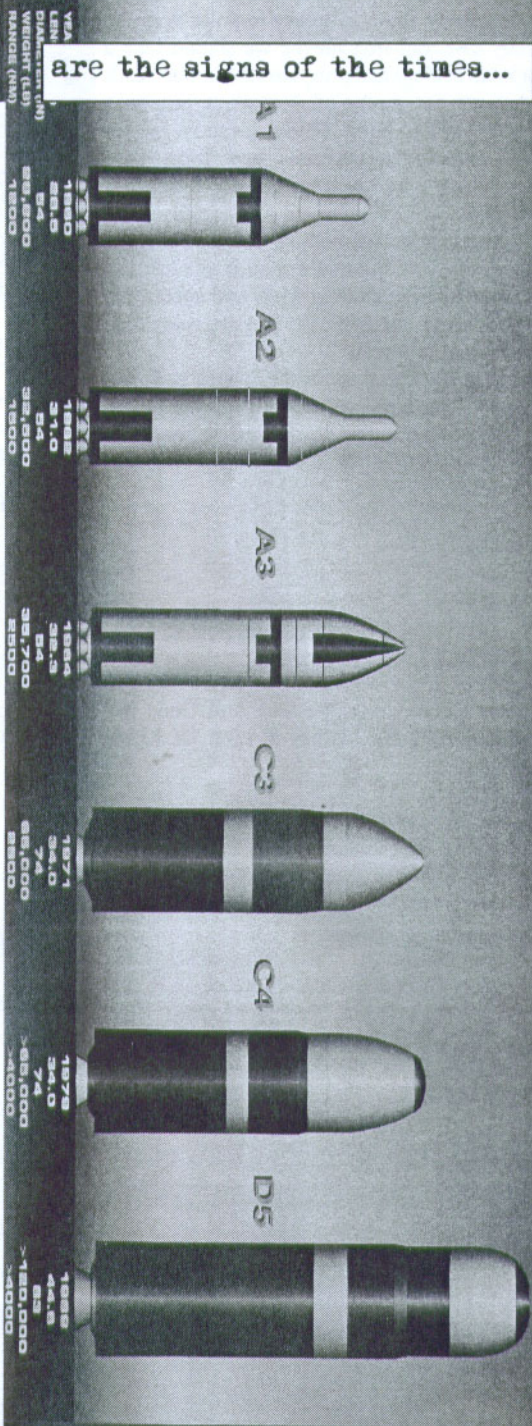
Look around boys and girls, these

are the signs of the times...

Hi,
This is Stop, Look & Listen number one.
The basic idea behind doing this zine is to present the hard core scene and some of the values that it holds. And no, by this I do not mean calling people names, trash talking using computer keyboard or glorifying fights at shows to prove who is physically stronger and more core. This stuff has very little to do with hard core the way I see it. Of course I'm far from dictating anyone what's hard core and what isn't. It's something personal enough that everyone involved has got their own inspiration, understanding and reasons for being here. To explain, I can only tell you what it means to me and why I'm around.

Well, I got into the scene the way probably you did and most of us. I was an angry kid who was not happy with things and the way they are so I started to search for some answers. After some time I got into punk and hard core. That, apart from great way to express what I felt, got me also interested in different social/ecological issues etc. I have been learning more and more about how my actions affect the outside world, and what can I do to change it, at least a little bit... I have met many awesome people and surely have grown through these relationships. Hard core bands and their message have helped me a great deal in my life, have made me more aware of what's going on around. I'm not saying that this is the only way to develop or express yourself, because obviously there are thousands of other ways. It just happened to be the one in my life. This zine is for me the extension of this inspiration I got over a decade ago...

As you may notice there are lots of lyrics from different bands inside this zine. These have always been important to me and inspired in one way or another. Of course music is equally important, but the words have made me what I'm. Some of these lyrics have personal meaning, some don't, but the most important thing is they have the message that affected me. Some people may call this zine a bit political because of some of the issues discussed. I'm far from calling it this way if you think of politics as digging your fingers in shit of doctrines and parties. I'm human and I'm concern with the way things are. It's got nothing to do with anything, but being human and being faced with the enormous amounts of sorrow and injustice that exist around us. I do not need to label myself to notice them. I do not have to enroll somewhere to be concerned. It's simply about being human. I do not claim to have a recipe or a solution to all of these problems either, but it's rather obvious, that the root of most of these issues lies in our hearts. I think no doctrine will ever cure it, if we are not prepared to do it alone, deep inside of ourselves.



FLEET BALLISTIC MISSILES

And that's what "Stop, Look & Listen" I would like to be mostly about. It's easy to point finger at somebody else, but first maybe we should take a look at what society has programmed in our heads and what we are guilty of. I think it can be a pretty good starting point. Think, question, ask for reasons, demand explanations and form your opinions. There is so much we can do by improving ourselves.

For sure you will find something you do not agree with or annoys you, but that's what it all means to me: communication, sharing ideas and some kind of progression in our lives. So you are more than welcome to get in touch.

This issue is dedicated to all the scenes and people involved who keep on doing it despite all the danger it can mean in their countries.

Thanks for picking it up and giving a few moments to read.

Keep Your
Eyes Open,
R.

"Thank you" and "Hallo" to everybody who helped and contributed to this one:

Rasaraja dasa, Luke Wolagiewicz, Chris + Joseph & Restless Youth, Max & Dead And Gone Records, Rusel (Belarus), James & Lion Of Judah, Brian Joseph.

On the cover:

108 during European tour back in a day. They were taken by Ole Petterson and used with his kind permission. You can check out more of his live photos at www.unityouth.com.

Other photo credits include:

Jane Bogart/Dischord, No Compromise, Luke Wolagiewicz, Complete Control Records, Static-Void.com, Benoit Pepin, Pauley Medina, Mike Andrick, Not Just Words Records.

Special thanks to all the bands and people that have inspired me over the years. I owe you a lot.

stoplooklistenhc@yahoo.com



Pressure-"World Of Pain"

Born into this world, I came with a scream
Given life by the act of two others
Trying to escape their own misery
And though they gave me love
They couldn't hide reality
Soon it's reared it's ugly head
And everyday it battered me

Trapped in this world of pain
Waiting for the end, counting my days
In this world of pain

Born with two eyes to see
And with the curse of empathy
Day after day, this cruel world cut into me
And still to this day, I continue to bleed
Adding layer upon layer
To scars that run so deep

Trapped in this world of pain
Waiting for the end, counting my days
In this world of pain

So many others feel the same
We're all just trying to find our way
Some shooting junk
Their lives go slowly down the drain
Some end it all, with a razor to their veins
Some turn to God, they kneel and pray
Others try to fight for good in their own way
But we're all in it just the same
All just prisoners in this world of pain

World of pain

Looking to ease my sorrow,
Like my parents did
I do the same, seeking comfort
In the arms of another
The whole process begins again,
Inevitably another child I will create
And at the moment of release
I seal their fate to be

Trapped in this world of pain,
Waiting for the end
Just counting the days
In this world of pain

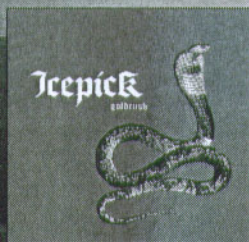
"...I. truly believe that the most important aspect to being human and being alive is to try and understand how you connect to the universe and that your true nature is not just material elements that make up your body. It's certainly not something that can be written about; but must come from deep within yourself and once you've glimpsed this, nothing else can effect you. The greatest accomplishments of worldly people mean nothing once you have seen life beyond good and evil. I have stopped trying to ignore who I am, and have focused on balancing the spirit and the flesh and trying to learn from every experience without being materialistic or judgmental. I don't understand when people shut something out before trying to experience it or understand it, the world and the universe are an absolutely magical, mind warping set up! Stop and think about it once in a while, you're spinning in space on a globe heated by a giant burning star, which in the universe represents a spec of sand! Forget about your Big Mac or Coke for just a minute; and look up the night sky and try to feel part of it."

Keith Burkhardt/Cause For Alarm



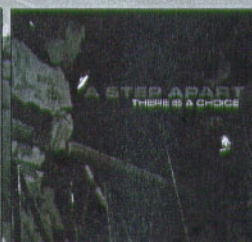
ICEPICK - GOLDRUSH CD

One of Holland's most promising bands has been digging the gold. ICEPICK's long awaited debut CD is out now. Inspired by the work of the great old New York bands Bad Brains and Cro-Mags and with lyricism reflecting the heart and soul of the frontman, a better follow up to their very well received 'no forgiveness' demo is hardly imaginable.



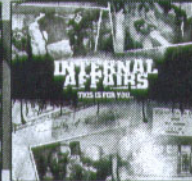
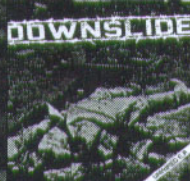
A STEP APART - THERE IS A CHOICE 7"

Setting them apart from a lot of new hardcore bands that mainly focus on heavy moshparts and breakdowns, A STEP APART brings classic straight edge youthcrew in the vein of Insted, The First Step and Chain of Strength. A STEP APART delivers their songs fast, positive and catchy. Artwork by Tim McMahon.



DOWNSLIDE - UNWIRED 7"

Inspired by classic hardcore-bands like Judge, Killing Time, Agnostic Front and Side By Side, DOWNSLIDE from the Netherlands deliver their final 7". With power, speed and aggression being the main ingredients, this 7" has that specific old NYHC feeling DOWNSLIDE were looking for. Limited to 600 copies.

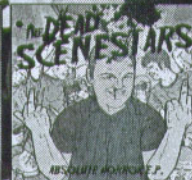


INTERNAL AFFAIRS - THIS IS FOR YOU... LP

Comprised of current and ex-members of Carry On, Piece by Piece and Stand & Fight, INTERNAL AFFAIRS brings their own style of modern hardcore mixed with '80s/early '90's influences such as Negative Approach, Straight Ahead, Infest and Madball. This LP contains the demo, the 7" and the songs from the split 7".

MY LUCK - ENDURANCE 7"

After their appearances on Youngblood and Martyr records a new overseas 7". Fast and hard, not unlike Give Up The Ghost, The Dedication or Striking Distance, with angst ridden and introspective lyrics. Artwork by Florian Bertmer. MY LUCK will be touring Europe this summer.



THE DEAD SCENESTARS - ABSOLUTE HORROR 7"

Angry, fast and hard old school hardcore. A mix between mid '80s Boston and early Cleveland old school hardcore with an over the top 'fuck you'-image in addition. Confront and Slapshot come to mind. Awesome artwork by Mike Bukowski. Very last copies!



NOT JUST WORDS
R E C O R D S

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WWW.NJWRECORDS.COM - INFO@NJWRECORDS.COM

xxxWhatever is being given to me it's suppose to make me happy. I should not be reaching out for anything else apart from what is being offered to me. Commercials of the newest products, secrets from celebrities' lives, pop culture full of trash... It feels like at every moment of my life something wants to make me believe that I need things that eventually do not help in anything, but repress and limit progression. Just to keep me in safe boundaries, where I can remain obedient and willing to keep on consuming.

On the other side I'm being made to believe that I can be independent and rebellious, and can express it using the revolution designed especially for me in teenagers' magazines. There's a dress code to it, certain slang and different products to consume that allow us to get it out of our systems by the time we finish school, stop caring about any alternatives and get "serious" about life. Our whole lives have been planned, personalities created by the TV screen and colorful magazines. There's nothing to worry about anymore, because even when we think we live alternatively, most of the times we don't, following the same patterns designed for the rebelling youth.

We do not have to try to get to know ourselves or people living next to us, because it's much easier to follow celebrities whose lives are so boring and exploited now. But still they are being presented like some kind of new gods where in reality they are no more special than any of us. Their every secret is revealed to us so we can feed ourselves with this ideal and unachivable quality of life... at the same time forgetting about our own lives and just becoming another copy of artificially fabricated perfection. Money, succes, beauty, admiration, desires... Don't you sometimes wish you had it all like these people on the covers and screens? Who knows, if you behave and are ambitious enough one day you may be able to get a little bit for yourself.

Is it all really so shallow or am I just overreacting? Does anybody still want to be themselves? Or are we just being fed with those leftovers from the elitist table of carrier and cheap entertainment? It is so sad especially if you think how each one of us has got such a precious individuality. Something we can discover and shape by ourselves. So many times it's wasted, extinguished or destroyed by this culture so that we would not become "someone" and remain "anybody" who secures sales and maintains order.

No matter what limitations we have, and what difficulties we meet we still have this something that assures our value and individuality. This something that creates our specialty and autonomy. This potential to change in the world where there are so many things that we can experience and improve. We can live and create our own story, that may never appear on the screen, but for sure will be more interesting, original and true. We can live getting to know and learning about ourselves as well as others. And not those from colorful magazines, but those sitting next to us that we may so many times unnotice. We can live for ourselves and all those around who really care. And not because of what you owe or who do you know, but because of who you are and what you have inside...

Do you know who you are ?

Do you know who you are ?

Do you know who you are ?

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Undertow-"Hidden"

We spend our lives working on our image, so we can be the spitting image of someone else

In this vicious circle no one wants to be themselves, always trying to be someone else

Deep down screaming for acceptance, striving to be what's not

Our true self gets left behind, buried inside to be forgotten

When will the satisfaction come, changing to become divine

It's impossible to be an individual, and brush off outside influences

Accomplishing the outside image, to find there's a human side

When I learn that everyone's a false personality, let me see what's hidden

Rasaraaja dasa

Part one.

I had designed the cover for this issue last year, before I even started working on the content. I knew I wanted to have 108 on the front page, simply to express appreciation for all the inspiration, and help I received through their music. So I got in touch with Ole/Unityouth and asked if he was cool with me using his pictures which eventually ended up all over these few pages. Everything was working out and this issue was almost finished, when completely surprising news came: 108 will be playing Hellfest this year. Well, as much as I'm not fond of big festivals this is a great news. If it wasn't enough, a few days after I got Hellfest news, the opportunity of conducting this interview came up. I wanted to interview Rasaraaja dasa since there were some questions surrounding their show as well as I have had some other questions concerning his past bands. As it happens, apart from 108, I have been a big time into other projects he was involved in, so I've taken this opportunity to talk about them as well. Of course they're part of the history now, it's even hard to describe impact they've had on me personally.

I owe thank you to Vic DiCaria for help and Rasaraaja for given time. R

Release • Ressurrection • 108 • The Judas Factor

So how has life been treating you in the last few years? Has it been very different for you not to be involved in any bands and focusing on your family?

I stopped actively playing, recording and touring 6 years ago. Since then I have moved out to the West Coast with my family and am now a District-Manager for Fed Ex Kinko's in the San Francisco East Bay. Between work and my two children, Ras (7) and Chaitan (3), I am kept very busy. Things are good.

Ceasing touring and playing was definitely an adjustment but I came to a point where touring didn't provide me with the personal fulfillment I desired. I have continued to write but have kept relatively quiet. I will eventually release more material but will allow it to happen naturally.

How did you come up with the idea of a 108 reunion show and the line-up that'll be involved? What is the purpose of this show and 108 coming back in 2005?

We have been offered shows and tours for years; practically since we disbanded. I am not one for reunions unless it is either a very special occasion or for a great cause. It is for that reason that I never



"...I am not a youth culture...
 is it so easy to pre package me,
 fuck your concepts of style,
 alternative imagery...
 is it the clothes or the
 language we use, does it make us
 different...no...we are just the same...
 to be sold I am your product...
 prostitutionalize...is it a
 fascination of our questions,
 just money signs in their eyes...
 no...you can never sell me...
 never sell what lies so deep inside
 of me... by-product of this picture,
 this picture should be shot...
 it'd not what you do nor why you do
 it, but will it sell...no...
 I am more than you product...I am not
 I am more than your product...
 I am not youth vulture... I am not...
 youth culture...if you care rip it
 down... if you care burn it down... I
 am not youth culture"

Ressurrection-"Culture"

entertained the thought of playing a reunion show with any of my former bands.

A few weeks back we were offered to play Hellfest and so Vic, Triv and I spoke about the idea. We all felt a desire to experience the songs again and I brought up my personal feeling that if we were to do a show for a cause we all felt strongly about that I would be interested. We quickly agreed to donate the proceeds to Vrindavan Food for Life, which is a cause my family and I donate yearly to. The excitement of playing the songs coupled with a great cause really made it all possible.

There is no real purpose other than to enjoy the songs and exchange with others for a great cause.

Why will your performance take place at Hellfest? You did not want to play your own show in a smaller venue? What are your expectations?

Well really it was the right place at the right time. They offered at a time where we all felt inclined and it allows us to do it while contributing to a great cause. We didn't really have any criteria or plan; it just happened. As far as playing a smaller and more intimate show... that may indeed happen around the festival.

Can you tell something more about the Vrindavana Food for Life? Why did you decide to donate all the money from your show to this organization?

Vrindavana Food for Life (www.fflvrindavan.org) is an organization whose sole purpose is to provide underprivileged children with an education, medical care, food and clothing as well as to feed the elder widows and "homeless" mendicants who have come to that sacred town to live out the final years of their lives in spiritual dignity. Vrindavan is a very special place to everyone in 108 so it is fitting. It is also an organization that my family and I donate to yearly and who we feel strongly about supporting

From my experience I can really see that 108 inspired many people to develop their spirituality. Are you surprised with the internal change this band caused in so many lives?

Not really because music had such a powerful impact on my own life. I wouldn't be who I am today without the influence that the music I listened to and cherished gave to me. Much of my life experience was initially born from my growing up in the punk scene both politically and socially. Obviously some derive more than others but I know a lot of individuals who really took root from aspects in which they learned about or were exposed to through music.

How is your spiritual life at the moment? Do you share the same disappointment regarding Krishna Consciousness like Vic?

I am still a Gaudiya Vaisnava. I am not a part of ISKCON and my beliefs and experiences differ from ISKCON's vision, purpose and substance in many ways. I have understood Gaudiya theology and its practice in a very different way than what I experienced while I was in 108 and within the ISKCON institution.

This past year I took diksa initiation into what some may term as a more "traditional" form of Caitanya Vaisnavism and it is very much a part of my life in both practice and thought. I currently work with both a Gaudiya discussion board and in a new publication company which will publish and distribute commentaries on Gaudiya Vaisnava scripture and teachings. These publications will cover the major texts of Gaudiya Vaisnavism.

Did the inner-conflicts and different allegations made against ISKCON change your perception of the movement and authorities within it? How much did it affect you on the personal level?

I wasn't blind to the allegations or the different hypocrisies 10 years ago. I may have been more idealistic and hopeful that the worst was behind the movement but I was blind to it. Of course I was surprised at the depth of some of the issues and how prevalent they may have been and who they affected but I can't claim to have been kept in the dark. All one needed to do was look around.

I met many sincere, dedicated and wonderful individuals... those were the ones I kept myself close to. I never developed a faith in any institution or group of people based on ideological beliefs because I knew of that danger. So I may have been disappointed by some individuals or by the institution I was involved with but I never mistook those aspects for the experience of Gaudiya Vaisnavism. It is a matter of the heart. So simply put I accepted those I got to know and could trust and kept an arms distance from the rest.

My experience and participation in ISKCON was very different than Vic's from start to finish. I did run a temple for 6 years that was a "touchstone" for the ISKCON movement but I never had to get very involved with the inner dealings and controversies because I chose not to.

Is it true that you are working on 108 discography? Is it going to be all your albums or some extra tracks too? Is Lost & Found OK with it since they put out most of your stuff in the past?

Yes their will be a release in the future. We are discussing either a discography or possibly just releasing the final few records which weren't widely distributed in the US. As far as Lost and Found... they never kept their contractual obligations with us so we are within our right to re-release the

**"Caught. Trapped. No escape.
When all we do is conform to the
shape. Blind acceptance., blind re-
jection, both bring about
the surrender of your mind.
The only solution, the only way out
is to always ask why.**

Why must I do what you say?

Why must I ask this way?

**No, I refuse to
surrender my identity.**

**Our looks, our attitudes are just a
false sense of security.**

**The real identity is in the mind.
It's not so cheap that you can buy.
To accept or reject what you don't
understand is to surrender your
mind.**

Will you surrender your mind?

No, I won't surrender my mind.

**In a day of constant conformity.
They have altered our sense of
reality.**

**We are told what to do and
how to do it through our surrender.
We lose all that could be possible
if we took the time to choose,
to make a real change, we must
rearrange and bring about
our true identity."**

Ressurrection-"Why"



material. There will be one unreleased song and possibly some alternate recordings.

When did Release form? Had you already been involved in the hard core scene at the time when this band started?

We formed in 1988, when I was 15, and I was involved with punk music for 3 years at that point.

What was people's response to Ressurrection when you started playing? Your music must have been rather different from anything else that existed in hard core (straight edge) at that time. What were your inspirations as a band?

Black Flag, Void, Blast, Corrosion of Conformity and Dead Kennedy's were the influence. We had a raw sort of fucked up idea as to what we wanted to sound like. Lyrically it was just me. I don't think there was any real influence besides whatever came in my head. The first shows were rather small but enthusiastic. We developed a large circle of friends and literally that whole Straight Edge scene revolved around my house. Lifetime, Ressurrection and Mouthpiece all seemed to feed off one another in playing shows and just trying to make it work. Within a year the shows were just amazing. All of us were involved in putting on shows, putting out zines and getting as many out of town bands to play the area as possible. By the time we all put out our 7"s the scene had really become rather large. We were friends with most of the bands at the time but we were also a bit older and had been a part of the whole Straight Edge thing for a longer period so it had already branched out for us both lyrically and musically.

Do you feel satisfied with all those years you spent touring and recording with Release, Ressurrection, 108 and The Judas Factor? Looking at it from time's perspective how valuable was it and how much did it impact who you are right now?

I will always cherish each of those experiences. They were and still are a very critical part of my being. Each of those periods represent good and painful times of my life but I know full well that I wouldn't be who I am or where I am without each of them both personally, professionally and spiritually.

tbc...

That's all for now.
In the next issue, after the Hellfest show,
there's going to be a second part of this interview.

Hide, how will you hide,
how will you hide behind your pride,
when death closes your eyes and
darkness spills from inside.
Will you suddenly,
you were never alive (inside).
When death closes your eyes.
Wide, wide eyes of fear, I hear death is
howling near.
What if I suddenly find
"success" was wasting my time?
what if I suddenly find
I was never alive?
When death closes your eyes.
Is dust all that we live for?
Brace to face, embrace the void,
how will your loving
lover comfort you?
What will be the worth to all your
winnings in this world,
when ashes come to dust?
As this body must.
When death closes your eyes.
Abandon the death-life,
re-ignite the light inside.

108-"When death closes your eyes"



I have never thought of my abstinence or drug free life, as something that would allow me to feel superior to others or gave me a reason to hate anyone. Still, I have no sympathy for drug dealers or other death-distributors, but it's their victims I'm thinking about, and if only so I feel better than myself from years ago and the way I acted.

Whoever decided to stay sober and live without drugs, probably has their own experiences that led them to this decision. For me it was not so much about drugs but drinking family, drinking neighborhood, drinking most of the town with rest of us in the middle watching all of this and trying to figure out the way out. I watched people slowly destroying themselves with alcohol and made a decision not to touch it anymore. Of course one may say that people can control themselves and a small drink hasn't done anything bad to anyone. But I saw small drinks becoming bigger, and eventually becoming a diet you live on. You can have a beer and then go home without causing any trouble. But my experience was that people were unable to stop on a small bee living in such fucked up times and miserable circumstances. They would be given cigarettes and alcohol to forget about their sorrows, but at the same time their lives would be taken away from them. they would be like ghosts walking on the streets, with no any purpose than to finish their 8 hours shift and go to the bar, to complain about life and do nothing to change it (if you think of it any bigger youth rebellion sinks in intoxication, because that ensures that there's no real threat apart from drunks yelling something that does not make sense). Then they could go home and watch TV, scream at kids and go to sleep to wake up in the same world, most of the times with one aim: to get drunk after work so they don't have to think about it. Maybe it seems like I generalize too much, exaggerate something but all these experiences influenced me a lot in what I think today about intoxication. And yes, this all seems a bit extreme, just think how many places you can name that fill this description, and you would feel living there.

Parties are fun and especially when you can prove to others how many drinks you can hold. You can easily make friends and gain acceptance. You may consider it fun, you may think you are in control and be cool. But the other side is that alcohol has this hugely damaging impact. It may take one drink too many, to lose a bit of control and do something that can be regretted for a lifetime. For me first thing first that alcohol does is relax, yes it's true, but also distracts the real image of reality and judgment of decisions that we make. How many times "Sorry, but I was so wasted that..." is going to be solving problems? And what about situations when it's not enough because consequences are too serious?

The sad thing for is that for most people this society offers nothing, but intoxication if they have problems or can't find their place. Surely, it's exciting at the beginning, but it does not lead anywhere, stealing life and slowly poisoning mind and heart. How many times have you really looked into addicts eyes? I did not see life there either. It was only pain, starvation for chemicals to carry on and dying will. It's one of the saddest pictures for me how low can a human being get in their existence. And I can't even possibly imagine how much strength and determination it takes for someone to get out of this situation. Or even to make a decision about getting from vegetation into living again.

We hate when someone tries to limit our freedom or makes us to do something. But still, when we impose it on ourselves we consider it liberating and funny. Something does not sound right about this to me. I'm not saying that life is all wonderful when you don't get pissed or high. It's hard, and at times becomes even unbearable. But it's hard like anything else that you can work out and find your own way that would not involve destruction. The solutions and answers we might be looking for are available from many other sources. I think it's more beneficiary to find strength, search and try to get out of apathy this society offers instead of taking the easy way of numbing our senses and drowning in unconsciousness. The decision is all yours and mine. R.



"You'll wake up someday and realize that I'm more than this shape. Your dream is a conflict created by my appearance. Just mundane speculations, foundations built on sand. Your state of hate is no more than fear. I'm not free from hate and fear. Actions and words really scare me. You know I'm more than bones and flesh. External characteristics are not the guide to the inner-self. You're limited by your glory and pride, just dogma. Your inner securities will never let you see over your predicted judgment. You've built a wall of stone around your beliefs. I'll try to prove that even stone can be pulverized. It's just a proof of how blind we are. How we can judge because of what we look like. We are all the same inside. Remove the stupid blindfold of prejudice and let the inner qualities shine. And when you know me it's your to go on and hate me. Hate me (it's blindhate)." *"Inner Qualities"*

"I'm structured to feed your power, but I'm about to crash your plan. Power means superiority and superiority means oppression. My rebellion in this world of pain begins with self-respect and goes through equality, not patriarchal leaders. You power (the source) of my disgrace. Intoxication- is not rebellious. Murder- is not rebellious. Greed- is suicide. Money- recipe for greed. We're all fed with self-destruction. So, we all will fall. But when I fall remember me, I rejected, didn't take a part! Maybe it's too late to save this, but it's not too late to turn your back t what deteriorates and destroys." *"My Source"*



"With nicely wrapped blankets. They had poison and they drank it. The smoke of their confession is always blown away with aggression. Open up your heart and take a look inside. You could fill the ocean of emptiness with the tears of happiness you hide. You try to revenge my refusal by pouring poison along my path. I know you know I know, so I say no, no! You try to forget what you regret when you pull your blanket over your head. But most times it's a waste of time, cause today the sun shines! Don't fill yourself with emptiness. Where's the happiness in emptiness? You've filled me full of filth but I could cleanse it clean. I've refilled my resource and I say purity is the force! I want to drink the water from the neverending well of bliss. I offer you my cup, and I say drink up! Empty that glass of emptiness." *"Emptiness"*

"The light of compassion is now a part of me. I left everything for this loneliness. Set a drift from this senseless age. In the dark of the night I embrace the pain. I left everything for this loneliness. I've healed my wounds, now I'm fused with love. I burned my wounds, now I'm fused with love... Sacrifice- in the name of compassion. Sacrifice- in the name of equality." *"Drift Apart"*

abhinanda

RESTLESS YOUTH

"To every politician walking this earth, we're getting tired of you twisting every word. The youth is restless and they're fighting back. Hard times breathing down our back. Now I'm asking to open your eyes. See through their wall of lies, open your eyes. Blank stares upon the television screen. Freedom of speech, don't know what it means. Caught up in a world of liars and fakes. Trying to keep you down with whatever it takes. Are you really free? Hate on the streets, ignorance is growing. Time to question what media is showing. How long until the people awake, realize that the world is at stake. Are we really free? Many more will have to die, many more will have to suffer. With each step we take the road gets rougher. Many more will have to suffer, many more will have to die. Until the people realize, we are not free. Free."

Restless Youth—"Walk the earth"



Their demo made me smash my bedroom into pieces. Their EP in Europe is out on Complete Control and in the US it's on Painkiller Rec. Chris (guitarist) and Joseph (singer) gave their time to answer my questions during month May. Thanks... This band is insanely good. Do not listen to anyone who tells you otherwise—they aren't right in their heads. R.

How does it feel to be in a band that amazed many people with their great EP and shows in a relatively short period of time? Where did you get passion and inspiration for doing Restless Youth and being so energetic?

C: It's fucking awesome! I never expected to play so many shows. We're just four friends having the same musical taste and like to play as much as we can. It's the music that gives us the energy I guess, playing shows and rehearse is always a lot of fun. I guess the band name fits the music well.

J: Yeah I never thought things would go this fast, there's a real good vibe in the band at the moment. The reactions of the kids gave us even more energy and motivated us to try to progress in our songwriting and live performance.

"Suffocate"
Suffocating, I can't
breathe
No way out, a dead end
street
It's in control, I'm losing
sight
It's talking over, without
fight

Got to break free
Cause this isn't me
Got to break free

Suffocating, I can't
breathe
Lights go out, we must
bleed
Nothing to trust, no one
to

"Already dead"
I don't want to change
your mind
I watched you and the
world
Go blind
Never cared about what
they said
In my eyes you're already
dead

Already dead
Inside my head
This world is dead
Inside my head

"State of confusion"
So much has been said,
So little has been done
We need shelter but
Where to can we run
So many mistakes have
been made, so little we
learn
I need some answers but
I've got nowhere to turn
(I'm in a) state of confu-
sion

Can you give us a brief RY history? Had you been playing in some other bands before you formed Restless Youth?

C: At the end of 2003 we started jamming at the skate park where Kledder works. Some 5 months later we had 4 or 5 songs finished, but we didn't have a singer. Joseph thought he should give it a try. We tried to lay low because Joseph was already in two other bands: playing guitar in Downslide and Act of Ignorance together with me. In July the first gig was planned, so we thought we should record a demo. From then on things went really fast...

J: After I joined RY all my other bands I was involved in kinda fell apart, so that's when my focus turned 100 % on Restless Youth.

Are you satisfied with your first EP? Can you tell something more about Complete Control Records and bands that are on this label?

C: We're very happy with the result of the 7". We spent two days in the studio with Patrick Delabie of studio 195 who did a good job.

CCR was started by Dead Stop and Justice from Belgium, who took things in their own hands. It's all about doing things yourself. We like the idea of that a lot and we're just honoured to be a part of it.

J: The good thing about DIY is that each band puts in its own money, time and effort and gets it back 100% and everything is in your own hands. I think it's a great way to put out music. It's important that you build up a network so you can get your record out in as many places as possible.

You talk in your lyrics a lot about not being free...what does it mean for you to be free? Do you mean people being oppressed by governments? Or is it about personal limitations and struggles?

J: We are told by the media/government that freedom can be bought, the illusion that freedom/happiness is for sale. We are dictated by television how to look/how to act, what to buy for this and what to do for that. I think all of this is driving a lot of people further away from really being free. And it confuses me; it looks like in these times it's getting harder to care for another and to not just think about ourselves all the time. That's what the song is about

C: Being free to me means I'm able to make my own choices without constantly being told what's good for me and what not. Sometimes you have to see through certain things and inform yourself or else you might get fucked.

It seems like money is getting more and more important which makes us less free as well.

The Netherlands is quiet known for tolerance and respecting peoples' choices. What's it like in reality? Is there i.e. lots of prejudice or racism?

C: A while ago things were getting hectic in the Netherlands when a Dutch moviemaker got killed on the streets by a Muslim-extremist for expressing himself in a certain way. You hear and read a lot about racism as well.

Dutch society has hardened the last years. I think the media plays a big role in this by showing things worse or different than they really are, leaving people ignorant or confused.

J: I think Holland is a very good country to live in if you compare it to a lot of other countries, people here are tolerant and free spirited about a lot of

important issues. But like Chris mentioned the people should be informed better by the media. I think the media has a very important role showing the people what is really going on and giving the people the right information.

What keeps you busy besides doing a band? Is hard core a big part of your lives?

C: We play football mostly (soccer that is)...can't live without it! Joseph is in college (art school) and just likes to chill, T is a car mechanic and has a girlfriend, Kledder is a hardcore-skateboarder who works at area51 Skatepark and I work a shitty job every now and then and do all kinds of sports. Most of our spare time is being spent rehearsing or playing shows. Whenever we can we go to other shows as well.

J: Yeah I try to mix it in as well as possible with my study/social life. Music in general is a very important thing to me and I think to all members of Restless youth. So it takes a lot of our time but we choose for this.

I have heard that you are going to tour the US sometime this year. Is that true? Why do you think European bands do not get to play in the US? Or at least not that often...

C: I wish it was true, but nothing has been planned at the moment. It's pretty hard for European bands to get records released in the US. If you're unknown over there I don't think it's wise to go touring, it might turn into a disaster. We're happy the State of Confusion 7" is going to be released by Painkiller records soon. Dead Stop and Justice have been touring the US so let's hope we're next.



RESTLESS YOUTH
the youth are getting restless,
Leeds, May 2005

"Make it burn"
Ow they'll bring you to
your knees
Never ever believed in
their world peace
They made you believe
That greed is the way.
As the richer get richer
It's the poor that pay
Ow they've got us on our
knees
Would you let the system
make
you question what you
believe
This system will steal
your fucking
life and still call you a
thief
Don't you let them get in
your head, keep you na-
rve?
Will you still support a
nation that spreads
hate, lies and deceit
A nation so obsessed with
power,
They drown in their own
greed
We've got to fight it,
knock it off it's feet
If there still is a fire
make it burn
make it burn,
I know there's a fire

J: I'm not really into playing the US just for playing the US; the US is such a big country with an ever bigger amount of bands. So I don't think it's our time yet to get over there and tour. Don't get me wrong, if people want us to come over I would be honored to come over and tour the US. But for now I rather become a little bigger in Europe first before crossing the Atlantic.

How do you feel about things like vegetarianism or straight edge? Is any of it important to you personally or as a band?

J: I think vegetarianism and straight edge can be a real positive aspect in life if you do these things for the right reasons. Restless Youth contains different individuals with all another view on life. Restless Youth is a band for the people, no matter what beliefs/visions on life. We don't want to exclude anyone. Honest music and a positive mental attitude is what we like to share with the people. I think that anyone should make up its own mind about these things.

You just got back from a tour with Violent Minds. How did it go? Any stories you want to share?

C: It was just great! We started in Belgium and then spent a week in the UK.

Although there wasn't lots of response, the shows were cool and I'd like to go back some time. We had a good time with the dudes from Violent Minds, they rock. We're joining them again on the last week of the tour as we're heading for the south of Europe. Can't wait for that...

J: Yeah we had a blast, saw a lot of familiar faces, and were treated very nice. We would like to thank all the kids that showed up, the bands, and our friends from Dead And Gone records.

Any stories? too many, in short: Americans and weed, sexy as fuck, Isengard, The Rattle Snake, sketchy niggers, Tate, Tilburg, Beans, English tea....

What's out there in the nearest future for Restless Youth? Do you plan recording any full length LP?

J: My friend Chris will be out of work soon, and I'm having like a school vacation for a two months. So we've got all the time in the world for writing a full length.

C: That's indeed the next thing we're going to do, although no dates are planned. We'll have to see how the song-writing continues. Some more touring and a couple of CCR showcases would be nice too.

Thank you for your time! Is there anything you'd like to add?

C. Thanks for the interview, hope to see ya'll at Ninjafest!
J. Hallee.



RESTLESS YOUTH



RESTLESS YOUTH

STATE OF CONFUSION E.P.



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ABSOLUTION

ABSOLUTION by Brian Joseph

Does this ever happen to you? You go to a hardcore show and you know exactly what to expect. You know what the bands will sound like and you know what their lyrics will be about, even though you've never even heard the bands before. Does this really bother you? It should...because if hardcore is predictable and there are no surprises, then how is it different than mainstream rock?

The hardcore scene has always been this way to a certain extent. There are always a small percentage of bands that are doing something interesting, and the vast majority are just followers with no real ideas. The same can be said for any genre of music, whether it's rock, jazz, metal, hip-hop, or any other style. Often, the innovators never get the attention they deserve and frequently end up being forgotten by most people. ABSOLUTION is a perfect example of this kind of band.



Formed in early 1987 in New York City, ABSOLUTION was made up of a diverse group of individuals. Guitarist Gavin Van Vlack had previously played in SIDE BY SIDE, although he left before they recorded their 7". Bassist Alan Peters had played on AGNOSTIC FRONT's "Liberty and Justice For..." LP. Bronx-born vocalist Djinji Brown was the son of respected jazz alto saxophonist Marion Brown. Drummer Greg Johnston was originally from the mid-west.

ABSOLUTION began playing shows and recorded some demos at Don Fury's studio. They immediately attracted attention with their unique sound. While nearly every other NYHC band at that time was playing "youth crew" style hardcore (ex. YOUTH OF TODAY, BOLD) or was adding lots of metal to their sound and going "crossover" (ex. CRO-MAGS, AGNOSTIC FRONT), ABSOLUTION was unique. Anchored by the strong rhythm section of Alan and Greg, Gavin had plenty of room to develop an original style of guitar playing. Adding a higher level of technicality than most hardcore bands, without being too "metal," Gavin's style included unusual chords and arpeggiations, adding a different twist to the usual NYHC sound.

But ABSOLUTION's most unique quality was Djinji's voice. While other African-American's had provided vocals for hardcore bands such as YDI, WHIPPING BOY, and others, few of the vocalists sounded "black." Even the better vocalists, such as H.R. of BAD BRAINS and Sean Brown (SWIZ and early DAG NASTY), rarely sounded "black." Djinji's more soulful singing and hip hop influenced delivery were much "blacker" sounding than any

ABSOLUTION



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other hardcore vocalists, and were a huge contrast to the often sound-alike vocal style heard in hardcore. Lyrically, ABSOLUTION's lyrics were more thought provoking than the typical "stabbed in the back" or "tough guy" lyrics so prevalent at that time, hitting on topics as diverse as self-awareness, urban squalor, and the hardcore scene itself.

Live, ABSOLUTION was at their best. Djinji's athletic stage presence was reminiscent of a young H.R. Gavin's intimidating presence was suitably threatening, and the memorably tattooed Alan also provided a striking stage presence. Musically they created an energetic, powerful sound, led by Djinji's soaring vocals, free of hardcore's clichés.

Playing CBGB's, as well as the other NY venues of that time (The Pyramid, Rapp Arts Center, Lismar Lounge), and the Tompkins Square Bandshell (scene of the Tompkins Square Park riot), and occasional out of town shows in Boston and Washington D.C., ABSOLUTION became one of the most highly regarded NYHC bands in 1988. By the end of that year, ABSOLUTION seemed to be on their way to becoming one of the biggest bands in the hardcore scene.

Their song "Never Ending Game" led off the "New Breed" cassette compilation (which included many of the best newer NYHC bands of that time, such as RAW DEAL and BREAKDOWN) that was released by Freddy Alva (who later had the short-lived, but important, Wardance Records) and Chaka Malik Harris. They also recorded tracks for a 7" on Dave Stein's Combined Effort Records and for a compilation on Vermiform/Combined Effort Records. With Jerry Williams (best known for his work with BAD BRAINS and for running legendary NYC studio/practice space/hangout spot 171 A) as engineer, things looked good for ABSOLUTION. They even played a huge "Rock Against Racism" show in Central Park, headlined by the then-huge LIVING COLOUR.

But then everything went wrong. The 7" was disappointing. While not actually "bad," it didn't live up to ABSOLUTION's potential. The recording was bottom heavy and robbed the band of its subtle nuances, in some ways similar to how UNDERDOG's "The Vanishing Point" was sonically disappointing. Even worse, Djinji's vocals sounded terrible, coming off as far too "metal," somewhat annoying, and lacking the unique sound that was ABSOLUTION's best quality.

"Dead And Gone"

"Once a mode of expression, now only a means to an end. Once a feeling only understood by a few, now nothing more than a mere trend. Some took it seriously, some took it as a spoof. Exploitation killed it's meaning, now nothing is left for the youth. It began in the streets, that's where it should have stayed, it's though it's not there anymore. A mark on a society truly made, some partook in the action, some only observed. Never the less, we were one, for us the meaning was reserved. Trends come and go, people forget, for us it was real. A part of our youth we'll never forget. Trends come and go, people forget, dead and gone. The energy was so strong, they couldn't understand why. It lasted so long when they expected it to die. A strong fist in the air meant standing strong as one. Bound together by the music and lifestyle more than fun. The feeling was real, vibes were on the rise.

Living for each other, just trying to survive. Do you really want to lose what we have made? 'cause they're trying to dig us a grave. I stand for you, you stand for me, to win the fight. That's the way it's got to be. Didn't ever think it's dead and gone. We've done too much and for far too long. They've tried to keep us down many times before. But when talking doesn't work then it's time for war."

ABSOLUTION

"Armed With Anger"

"I don't understand what's going on in this world in which we live. And it's confusing when the reasons lie, so reach, so reach out of touch. I can not grab hold of the situations and so I'm angry. And you ask me why I feel this way about the world. Because the truth is always hidden, but I see what's going on and I hate it. I detest it. Yet it does not change despite what I say or how I say it. Don't question me about the way I feel, because this life it's not a dream. This is real, crackheads everywhere, viles carpet the ground searching for bliss and a fix that will never be found. A child new to this world has been cursed and now will never grow. Parents beat the child to death. They themselves were kids not old enough to know. I am armed with anger now because of the things I see. And no one knows what's going on inside of me. So don't patronize me with your petty sympathy because I've been speaking but you ain't been listening to what I'm saying. You force your eyes not to see what's really going on. But life doesn't work that way, so with anger we're armed."

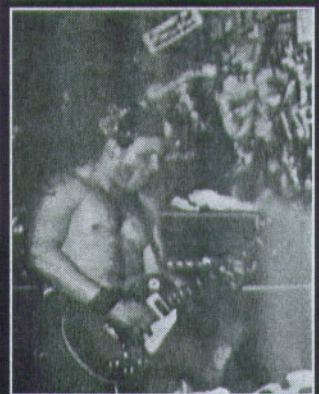
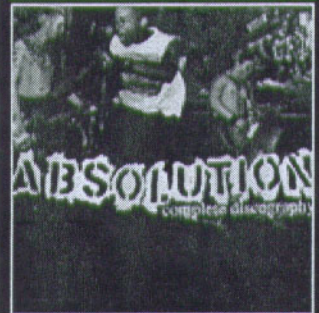
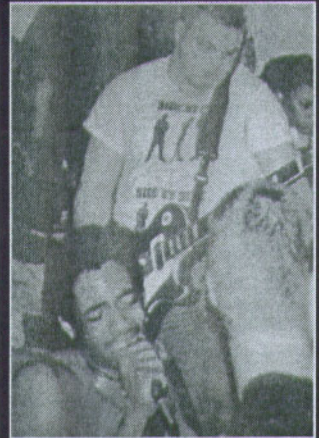
Shortly afterward, Alan quit and later joined CRAWLPAPPY. He was replaced on bass by Sergio Vega (formerly of COLLAPSE). Johnston also left, and was replaced by another member of COLLAPSE, John Kricksiun (who had also drummed for LIFE'S BLOOD). The new lineup played two shows before a major disagreement between past and present band members caused Gavin to break up the band. The Vermiform/Combined Effort 7" compilation (which also included NAUSEA, LIFE'S BLOOD, and BORN AGAINST) came out after their breakup, and included what is generally considered ABSOLUTION's best song, the unforgettable "Dead and Gone."

After the breakup, Sergio joined QUICKSAND. Djinji went on to a solo career recording several albums of world music influenced hip-hop. Gavin and John formed BURN with ex-PRESSURE RELEASE bassist Alex Napack and their old friend Chaka Malik Harris. John left after a few shows and was replaced by ex-BEYOND drummer Alan Cage. With Gavin's signature guitar style and Chaka's vocals (which were reminiscent at times of Djinji's), BURN built on the framework that ABSOLUTION began and became one of the best early 90's hardcore bands before breaking up in the mid-90's. Gavin played in DIE 116 (with ex-members of RORSCHACH) and PRY, Chaka formed ORANGE 9mm, and Alan joined QUICKSAND, before reuniting as BURN with new members Manny Carrero and Vic DiCara (ex-INSIDE OUT, 108, etc.).

Since they had only recorded demos, a 7", and appeared on compilations, all of which went out of print in a short time, ABSOLUTION was only heard by a few thousand people. After their breakup a whole new generation of hardcore kids came along, none of whom had even heard of ABSOLUTION. But ABSOLUTION's influence was huge. The numerous "post-hardcore" bands of the 90's all owed a huge debt to ABSOLUTION, who were one of the main inspirations for that entire sub-genre. Bands like QUICKSAND, STILLSUIT, GLASSJAW, and countless others were playing a style pioneered by ABSOLUTION, although few of these bands were able to come even close to reaching ABSOLUTION's level of inventiveness and creativity.

Finally, in 1997, Temperance Records released the entire ABSOLUTION discography on CD. Including all demo tracks and compilation tracks and the 7", the discography also included many live tracks, even a cover of the ANTIDOTE classic, "Something Must Be Done." Finally, long lost songs like "Blessed with Awareness," "Take Control," and the great "I Am" could be heard again.

ABSOLUTION



"Revealing The Prey"

"In my headquarters I devise a plan, to acquire more knowledge of the power that inspires me to laugh and to cry. From personal realizations, a new over stance on relations are relayed into the form of the elements that reveal a songs conception. From four entities the creation becomes one. One fourth and by force of unique energies conviction is sent with a prayer. For the prey, the prey that is I, the prey that is in my mind, the prey is revealed. And in time I find only in prayer can we restore faith in ourselves. Trust that has been lost somewhere along the way.

But with power and collectivity come victory and struggle. And our grow maintains in motion, a constant motion in steady flow. Just watch us grow and you'll never know where we are coming from. In the realm of the un-identified the force of nature can not be described."

ABSOLUTION

During their short, turbulent two-year history, ABSOLUTION created some of the best and most innovative hardcore ever written. Besides their natural talent and creativity, they did this by doing exactly what they wanted to do, and ignoring all trends, expectations, and clichés. By doing this, they created something unique, that sounds just as good as it did fifteen years ago when ABSOLUTION was still together. Unlike many of their peers, who sound hopelessly generic to modern listeners, ABSOLUTION's music still stands out as something special.

ABSOLUTION were individuals; following no one and refusing to be just another face in the crowd. Isn't that what hardcore is supposed to be all about?

Brian can be contacted at xbriandx@hotmail.com.

Special thanks to bystanderfanzine.com.

First of all I'd like to thank Brian for writing this great story of a great band. Secondly I'd like to thank him for permission to print this story in my zine. Originally it appeared on line courtesy of ByStanderZine.Com. I'd like to thank Scott of ByStander for allowing me to put it in my zine as well. I hope you enjoyed it as much as I did, when I read it for a first time.



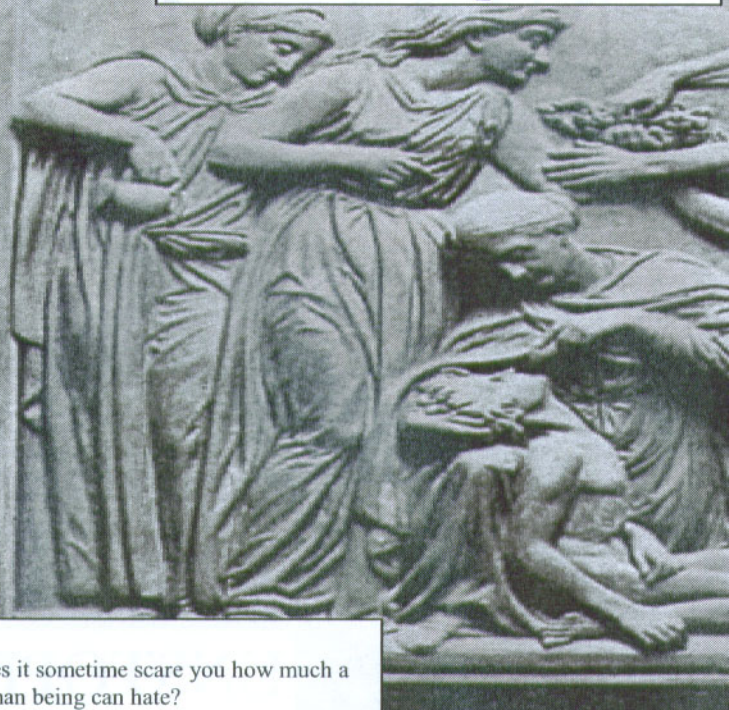
"Forced to surrender to a conceptual race. I will not. Forced to succumb to a societal disease I will not. A bitter pill that I won't swallow, I refuse to stand above my father's sons and daughters. A bridge that's crossed while drenched in flames.

Nothing is going to benefit me bought with another's pain. You acted like one was just smarter, like one was born to lose. Like facts and figures are all that decide the paths we choose. Handing down stories to the conquered written by the conqueror. Instilling through misinformation false sense of self worth. I will not. Lies and deceit can be and must be washed away. I'll still grasp for tomorrow while growing stronger today. You never considered what you would inflict on yourself. You were never touched by the consequences today. Our identities are bodies. Bodies that rot away. Your kill-o-sophy said that's all we're worth."

Slave: Identify

BURN IT DOWN

How much do you care?



Does it sometime scare you how much a human being can hate?

Does it scare you how brutal and cold we can become?

We hate and will hate until we have proven that the truth belongs to us.

We hate and will hate until we become the greatest in our small realities.

We hate and will hate because someone dares to challenge our opinions and voice their own.

We hate and will hate until they admit that we are right and they were wrong.

We hate and will hate because holes in our hearts are getting bigger and deeper.

We hate and will hate because our eyes can't see anymore far away, only what's in front of us.

We prefer rather to cut somebody's throat than to cut our own tongue.

It's easier to find mistakes in others than look in the mirror and acknowledge own imperfections.

There is not much hope for the place where it's easier to raise a threatening fist than to reach out a hand...

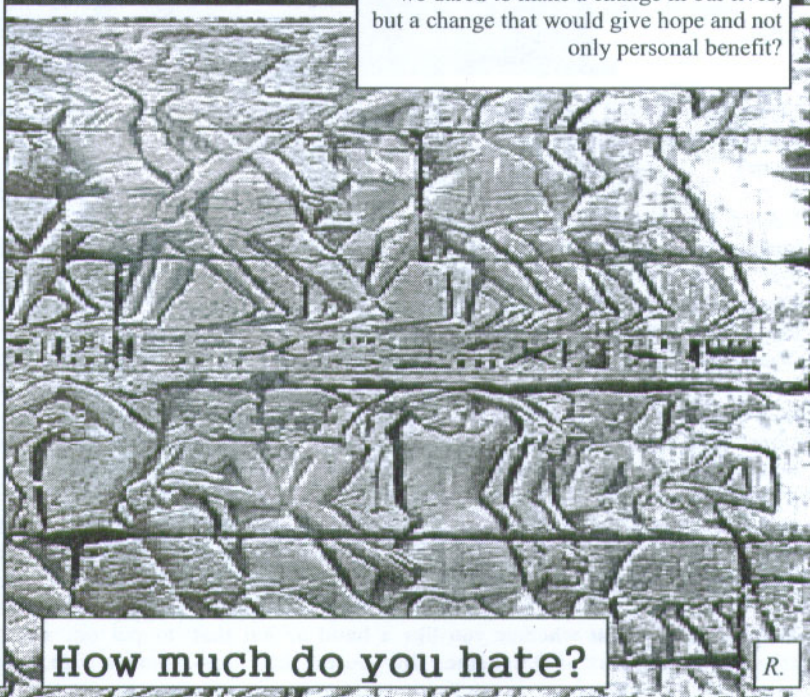
Creating goodness is probably the only thing that matters. Sounds naïve? Childish? Funny? Maybe, but when you think of it what else are we going to leave after us? Is it going to be years of vegetation?

Life with no concern for anything and anybody but our own affairs? Or is it going to be a few dozen years of following commands and mindless bustling about with no purpose? Is it going to be longing for everything we wanted to do, but never dared afraid of criticism? All that's going to be left is the amount of goodness that we left and a few memories...

We can not avoid being active in this world, so why not focus on this that creates something good instead of wasting our time on destruction.

It's not about exerting on becoming a hero and committing all the great deeds in order to receive the winner's crown... It's about the daily life and what we experience.

How many times have we done something without expectation of receiving something in return? Without this blinding "I", "Me" and "Mine"? How many times have we dared to make a change in our lives, but a change that would give hope and not only personal benefit?

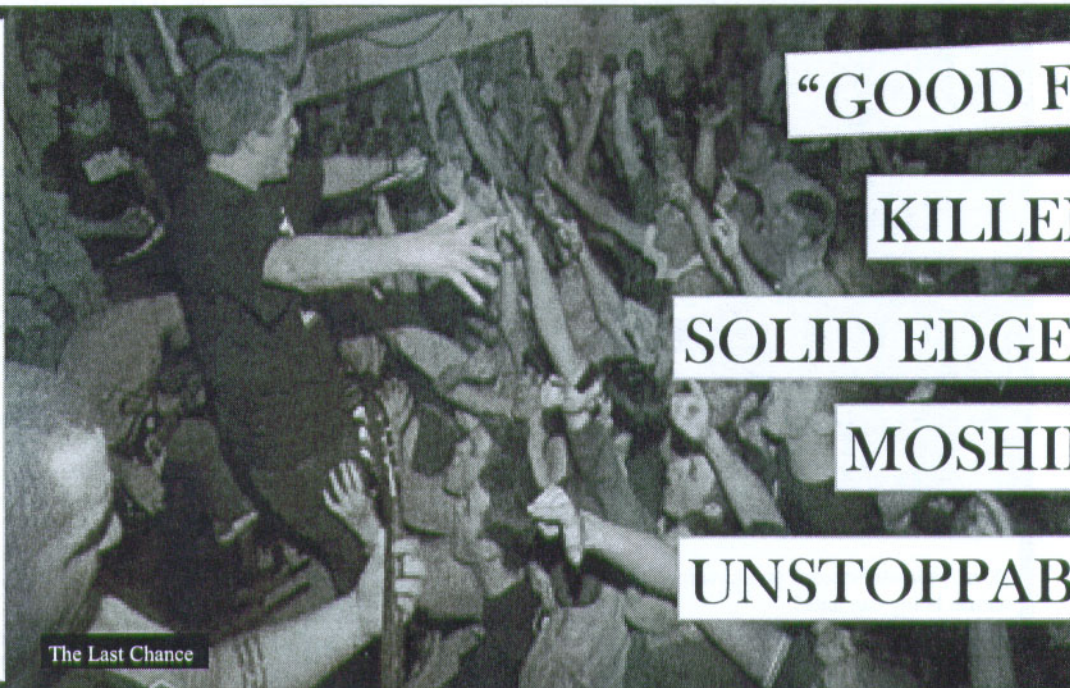


How much do you hate?

R.

DEAD AND GONE

I came across Dead And Gone Rec. for a first time in 2003 during Ninja Fest, where The Last Chance played. Fucking hell, they were really amazing! I bought their CD that of course had been released by D&G. Since then I have been following what this label is doing and I haven't been disappointed once. Max answered my questions regarding D&G and the way they work. Thanks a lot. Support this label!



The Last Chance

"GOOD F

KILLE

SOLID EDGE

MOSH

UNSTOPPAB

When and why did you start a label? Who is involved and how did you divide responsibilities in doing Dead And Gone?

Dead & Gone Records was started by Ian to put out the posthumous In The Clear album. It was only intended to exist for that record. A year or so later when his new band The Last Chance we're looking for a label to put out their new MCD he asked me to help him with the label and it's just snowballed from there. Shaun was helping out lots and naturally became a part of the label. Everything divides between the three of us quite neatly. Ian is in charge of the distro, trades and the web-store, I'm in charge of promo, some design and production and Shaun takes care of some design and the web server.

There are more than just us three involved. We get a lot of help from our friends. They come round and fold record sleeves, take our distro to shows we can't get to, help moving records, do artwork for us, etc. We're very lucky.

What decides about whether you like a band or not that tries to become part of D&G Rec.? Do you consider loca-

tion, beliefs or style of hard core they represent?

Most important criteria is that we're friends with the band. We're a "friends label". We're not interested in just putting out records. We want to help our friends' bands out. Fortunately, we're friends with some good bands! The three of us have divergent tastes in hardcore, but we're usually in agreement about which bands we want to put out. Nobody should try to "become" a part of this label. I'm quite strict about policing the things we say and the way our label is represented. No band "signs", "joins", is "added to the roster", is "dropped by the label" or becomes part of the "family". Fuck that. What we do is very simple. We put out records, help bands promote themselves, get shows, book shows, etc. First and foremost we are hardcore kids and this is a hardcore label.

Location is important -- we can do more for a band the closer to us they are. Beliefs are important too. We like to help and work with bands that share a similar view of hardcore. That said, we've put out some pretty varied stuff. But we're unlikely to put out any grind, ska or thug-core records. We're all straight edge, most of the bands we deal with are straight edge

RECORDS EST.2001

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and those that aren't still have solid straight edge kids in them.

You have a lot of great bands from Europe as well as your local scene on D&G. How do you feel now after these last couple of years about the way the label has grown?

When we decided to keep the label going we set ourselves a few little goals. The first was to stick around. Too many labels seem to have stiffed bands and folded after just a year. We sat down and consciously looked at how other labels had fucked up in the past.

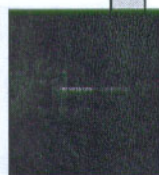
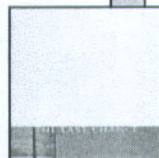
We're kids in bands, the kids that come to shows, drive bands, etc. more than we're label nerds, so we had a good long think about what we had to do. Just simple things like doing posters and flyers. People seemed to put out records and hope the sold through wishful thinking.

I'm surprised at how many records we've put out in

such a short period of time. We've overreached ourselves several times and always seem to be sending a whole bunch of records to the pressing plant at the same time. Our success has been down to lots of hard work, but it's very much tied in with the growth and quality of the hardcore scene in the UK. 5 years ago it would take you 6 months to sell 250 7"s. Now we're putting out records by bands that sell almost 500 7"s in a month.

Could you tell something more about hard core scene in northern part of England/UK? It always seems like there are many more projects than in i.e. London area...

London has a lot going for it. The hardcore scene there is productive and there are some great labels (Burial Records, Rucktion Records, etc.). I think partly of the geography and the public transport system down there stop bands from playing out of town as much. A similar thing happens with Wales.



Bands find it hard to get out of there and play out. In the North of England the attitude to travelling is pretty different. Kids think nothing of a 400 mile round trip to see a band (Americans might scoff at this, but to an Englishman, 100 miles is along way. To an American 100 years is a long time!). There are loads of great bands from up here: Break It Up, The Cover Up, What Hope Remains, Betray These Angels, Fifty On Red, The Plight, Send More Paramedics, Marked For Death, Seconds Out, Short Sharp Shock, Walk The Plank and loads more. Scotland has The Fight Back, Divide, The Swellbellys, Engage and some more good bands. I think the activity in the North of England is more obvious because we're more spread out. Our presence might be a little more pronounced as we don't all live in the same city.

What do you think about having your releases distributed via bigger companies or sell in stores like Virgin or HMV? Do you aim towards something like that? Do you still trade with other labels?

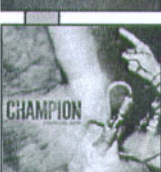
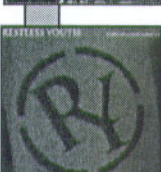
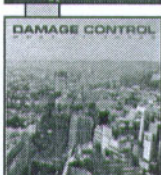
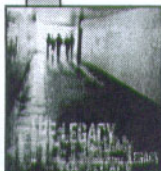
We've had the opportunity for bigger distribution and exclusive distribution deals. But to be honest, we're not arsed. We can shift 1,000 CDs, LPs or 7"s on our own quite quickly. Putting stuff in bigger record shops would make us less money (meaning we'd have to wait longer to put out the next release) and means that we lose a little bit more control over our label. If bands want to see their shit in HMV, we're not the label to work with. We're more bothered about our records going to distros and punk record shops. If a dude can't buy our records at a show, that's more of a problem for us. We're a trading label. Ian has built up good trading links with other labels and friends of ours. As a label, trading is very important to us. We trade with Not Just Words, Anger Management, Bjorn at Goodlife, Complete Control and other Euros. We also trade with Third Party, Revelation and some other Yanks. It's hardcore.

What do you think of compilations or benefit records? Would you ever consider releasing one? Are there groups/causes that you would support as a label?

Compilations are a great way of getting your music across to new people. They might pick up a comp because of just one band. That's great. We've talked about doing a split-label compilation, but it's difficult to find the right label to do it with. Quite a few of our records are almost out of press so even though we've put out 19 different records, we've not got them all to sell.

Benefit records I think are difficult to pull off. Money gets tied up for too long and it's never really clear how much money is going to charity. For example, we trade maybe 30-50% of each release. That means we get back 300 to 500 records for our distro. We then have to sell those, and that might take 3 months. Would we be able to keep track of that? I think the hardcore scene is much better at organizing benefit shows. It's much clearer where the money is coming from, how much was raised and where it is going to. I'm not against benefit records per se, but I think a benefit show is much cleaner and quicker. I'm constantly surprised at the generosity of hardcore and the kindness it shows to not only the people in the scene, but those on the outside.

We could agree on many causes as a label. If it was a friend of ours, we'd have no qualms about helping them out as much as we could. We'd probably not do a benefit record.



Private philanthropy and benefit shows seem more productive. Speaking for myself I'd organize benefits for local kids (the kind of things you read in the paper about the parents of a kid with muscular dystrophy trying to raise money to take them to Disneyland), the National Abortion Campaign, Vegan Outreach etc.

I can't get over The Last Chance splitting up... What did happen with this band? Are you still going to release a CD with all their recordings? Are there any new projects born from this great band?

The band had run it's course. I was never in them, so I don't really want to speak for them. Line-up changes, different views, bad blood building on tours. You know how it goes. And anyway, it's better to burn bright than to fade away. All of the dudes that were in that band at some point are in other bands: The Vultures, Written Off, Seconds Out, The Down & Outs, The Versus Project and Walk The Plank.

I don't think we'll do any more Last Chance records. We'll probably put everything they recorded online for free. As a label we're moreited up with putting out new records. There will be some videos on a DVD before the end of the year.

What are your plans for this summer and later? It seems like you are unstoppable J...Thanks for your time.

I spent last night packaging Break It Up LP pre-orders and moving the remaining 500 LPs up 3 flights of stairs. Then next week 1,000 Justice digipacks and 1,000 Walk The Plank CDs are being delivered. We'll be taking our time to put out the Break It Up "No Sides" album on CD and loads of other records. Nothing is in concrete yet, but we've got some good records planned for the rest of the year. Maybe another 5 or so. Who knows. I don't know if we'll have enough time. I'd like to end the year with a record release blowout like we did in 2004. I think we've penciled in releases up to D&G 27 but the order, names and plans for these aren't definite. We've got lots in the mix. Champion are coming back to tour just the UK in October. Down To Nothing are doing a week in early November. We've got several non-label hardcore projects that we're keen to be getting on with. So we're busy, busy. Good friends, killer jams, solid edges and moshing. We are unstoppable.

www.deadandgone.co.uk



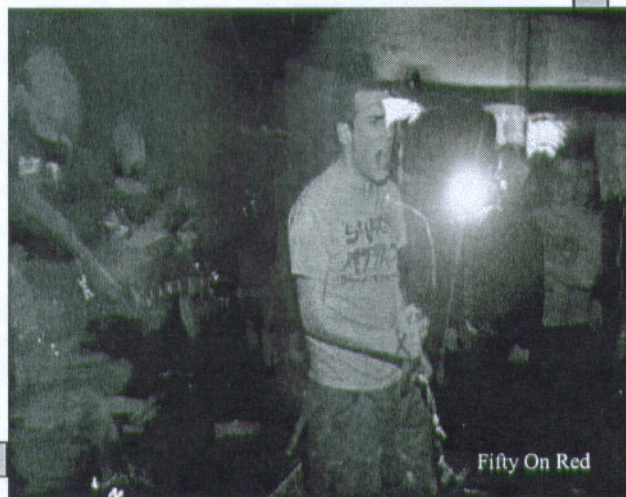
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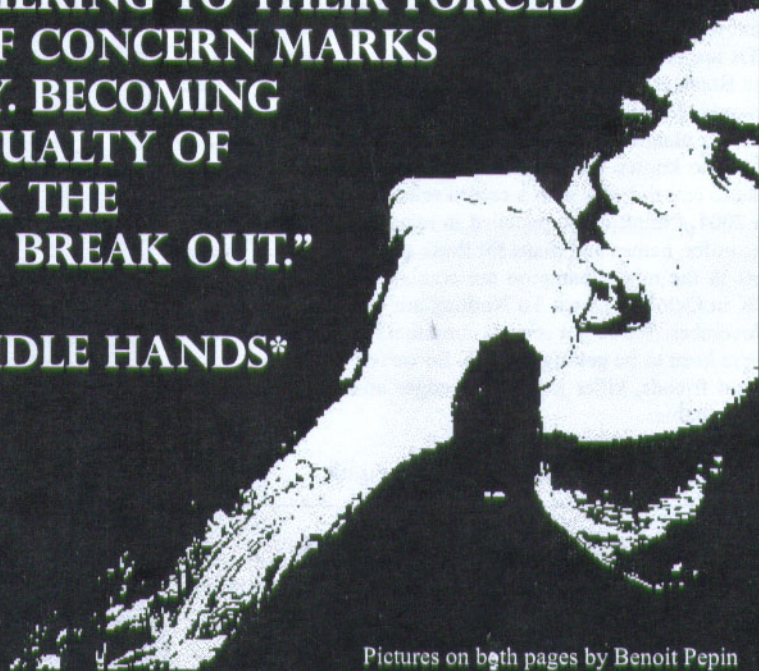
Fifty On Red

Lion Of Judah

“LAYING DOWN AND DYING, ACCEPTING WHAT WE’RE TOLD OVER FREE TO THINK, FALLING BACK INTO LINE, NORMALITY—YOUR SAFEST BET, WHAT GLITTERS ISN’T GOLD. WHAT ARE THE YOUTH IF THEY AREN’T REBELLING. IF YOU’RE NOT SAYING SOMETHING, THEN YOU’RE SAYING NOTHING. IDLE HANDS, IDLE MINDS, IDLE PEOPLE. DEVIL’S ADVOCATE. A NATION IN DESPAIR, A GLOBAL AFFAIR. NOT THE SOLUTION, PART OF THE PROBLEM. LOOK YOU IN THE EYES, FEED YOU THEIR LIES. YOU’LL SWALLOW EVERYTHING THEY HAVE TO OFFER. SAY IT’S OK, A WORLD IN DISMAY. THE ACTIONS OF SO FEW SUMS ALL. ADHERING TO THEIR FORCED MORALITY. LACK OF CONCERN MARKS ANOTHER FATALITY. BECOMING JUST ANOTHER CASUALTY OF NORMALITY. BREAK THE MOLD. BREAK FREE. BREAK OUT.”



IDLE HANDS



Pictures on both pages by Benoit Pepin

Your name and some images you use may suggest that you are Rastafarians. Is it true? How did you come up with Lion Of Judah?

James: No, we are not Rastafarians. We borrow a lot of their imagery because it is so powerful and easily ties into some of our beliefs as a band. For example the demo cover the Rastafarian religion has a strong anti government stance. We played on that and had the lion killing the symbols of the Democratic and Republican parties. It was just natural for the demo cover as it was a direct play on the name of the band. I and some of the other band members share a great interest in reggae music I think this comes through in some of our ideas and of course the name and imagery. As far as why we chose the name. The Lion of Judah represents a very powerful image of the "right" fighting what is wrong with this society and I think that is something that we thought would be something we wanted to represent with our band. Not to say that we are combating evil or anything but I think some of our songs address ills of society that some chose not to address. I also think the name allows for pretty cool artwork and I have always liked the look of the Lion of Judah.

So what's your story? Why did you decide to start the band and what is the main purpose?

J: We started the band because we are all friends and we wanted to make music that we liked and because we wanted an excuse to travel and hang out. There are a lot of great bands in hardcore right now, but I don't think there are any that really play the kind of music I wanted to be involved in. This was just a chance for us all to play in a more non conventional hardcore band. Don't get me wrong we all love straight up hardcore but we kinda wanted to do something that was different something that was more "us".

Do you think of yourself as a political band since your lyrics talk a lot about different social issues?

J: I don't know if I would exactly call us a political band. I mean we are aware of what is going on around us and we chose to write songs that confront these ideas, but I also don't want to be seen as ramming my views down the throats of others. I think that punk/hardcore has kind of steered away from any serious social commentary and I think that is kinda lame. Hardcore/punk always seemed to me as a place and movement where you were allowed to think outside the box and discuss concepts that aren't really addressed in conventional music or everyday life. You don't necessarily have to have some liberal view either. I wish bands would address ideas that they felt no matter what kind of view point they were expressing. Hardcore/Punk should be a place where you can share your ideals and views unless they are something that is threatening to the group.

Are there any issues that you are especially concern with? What's the biggest problem in today's society in your opinion?



J: I kinda like to just address what ever is bothering me at the moment. I don't really think I can say there is one huge problem with today's society. I guess maybe a lack of awareness or maybe apathy to what is going on around you. I mean there are a lot of things going on that we could put an end to or try and help with but it seems were are just apt to stand idly by. I am gonna have to say that apathy, idleness, and an overall lack of a backbone by the public are our greatest problems. People seem afraid to stand up for what they truly believe. I really don't even think that I can use that as a just answer there's so many things wrong with this world and the United States: poverty, exploitation of immigrant labor, racism, sexism, speciesism, homophobia, America's role in the middle east, etc....there is just so much its hard to address one single issue of extreme importance.

How is hard core life in DC? I.e. is Dischord still a part of the scene or are they pretty much doing their own thing?

J: DC seems really hit or miss and as far as hardcore shows there aren't really too many that actually go on inside of DC proper. The last Worn Thin show did, and it was an amazing show but that doesn't really seem to happen to often. As far as Dischord they always have and still do support underground music in DC. Just because it isn't hardcore or necessarily what some would view as punk doesn't mean they aren't still very active. Well as far as DC bands: the Evens, Party Line, Hidden Hand, 86 Mentality, Set To Explode, Retisonic (although I believe they are done).



What do you think of all reunion shows that are happening this year? Do you have your favorite reunion show so far? Or maybe the band you wish decided to reform?

J: I mean I don't understand what people get so worked up about. It's a chance to see a band that not a lot of us got to. Wow, big deal some dude isn't exactly the same as he was when he wrote a song 15+ years ago. Does it really matter if someone that isn't edge anymore is singing songs that he wrote when that was an important part of their life? Most of those people had a huge hand in shaping what we know as hardcore/punk. So I don't think its really fair for people to downplay what they have done and they fact that they are still excited to do it again, even if its only a one time thing. As far as favorites go I have a few. If were going to go with more than just this year: Gut Instinct, Four Walls Falling (even though I missed it), Integrity, Underdog (I haven't seen them this time around but they were awesome the first time), Youth of Today (Ray Cappo is the best frontman ever, end of story), Burn (saw them 2 times the first time they did reunions it was pretty sick). I'm pretty excited for GB I think they will be pretty awesome and put on a great show. As far as bands I wish would reunite this is hard I love so many bands, but I'll go with Integrity (I wish this band would play every show ever), Worlds Collide, Chokehold, Damnation AD (they did a reunion but I just wish they would be a band), No Escape....and Four Walls Falling.



"Upper class and the working poor, we've destroyed the middle ground. Survival of the fittest only the rich survive. Five backs an hour and government taxation. Where does it come from when the trees are picked clean? Only reaction is moral infraction. Honesty a joke cuz it will never pay. How can you condemn them for getting high? When it's the only way they know to get by. Who wants to live when to live is to slave? Breaking their backs just to see another day. Who wants to live when to live when to live is to slave? Killing themselves to find another way. Trapped in the cell of a nine to five, can they ever say they're really alive?" *Trapped*

How much do you care about supporting the US troops? What do you think of kids joining the army to go and fight overseas?

J: I care a great deal about supporting the troops overseas. I have had two of my relatives and one of my friends serve overseas and I one hundred percent support them. Just because I may not agree with the reason they are there doesn't mean I can't support them and hope they return home as safe as possible. I have to respect anyone that is willing to put their life on the line to defend their country. I do not however support sending them off to die for what, as far as I can tell, isn't a just war. I think if we can consider Iraq an eminent threat and use that as grounds to invade them other countries should be lining up to attack us. I think the American public are to far removed from the realities of war, unless it's your friend or relative dying you really don't understand how terrible it really is. As far as hardcore kids joining the armed services to fight overseas I view it the same as any person. I hope that if they have joined since the invasion of Iraq this is something they really feel strongly enough about and I hope they all return home safely.

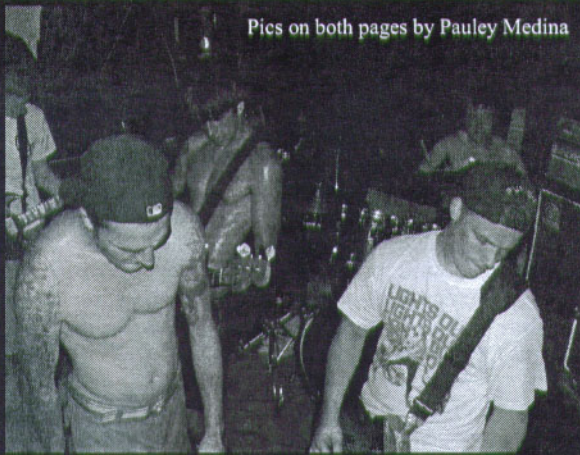
How has you demo been received? How many copies did you sell and what were the responses?

J: I think the demo has been received fairly well. I mean its a mixed bag some people love it and some people hate it but that's what's to be expected. I think in hindsight we all wish we could taken a lot more time to record it but we were kinda pressed for time. As far as numbers sold I have no real idea. Having someone interested in buying just one is awesome for me. Its cool to have people be into what you're doing.



"Nation consumed with visual satisfaction, replacement units raising zombie children. Blank expressions etched with impressions. Daily life plagued with imagery flashes. Mindless drones in factory zones. Bottom up, buckle down, quotas met. Time-a commodity of endless value. When it gets it's gone. But the faceless still trudge on. Living to work; working to die. Your mantra, your norm. Shades of grey. Swallow the world alive, identity can't survive." *Commodity*

Pics on both pages by Pauley Medina



Could you say something more about your first EP, songs that are on it and who has put it out? What are your expectations after releasing "Soul power"?

J: Greg at Lockin Out put it out. We played our first show with Mental and he asked us right away to do something. We already had plans to do a full length with Youngblood (and we still are), but we just thought this was a good opportunity to do a 7" and put it out on a friends label. As far as songs that are on it, I think they are a good progression from the demo. If you have any questions specifically about a song shoot them at me. Expectations, well we are planning on doing a full length and we are definitely recording at Inner Ear with Don Z. again. He was just an awesome dude to record with and the record came out sounding exactly how we wanted it to.

What are your plans for this summer? Are you planning to play any festivals, maybe another tour?

J: Yeah, we are playing Positive Numbers fest. We have some other shows and stuff booked but I don't think we are going to be playing out a lot. I'd like to play more in our area this summer. We definitely aren't going to be doing another tour until the winter. We're mostly college students and we gotta hit the books and stuff.

Thanks a lot for your time and this interview!

J: No problem. Thanks a lot man...

BELARUS

THE LAST DICTATORSHIP IN EUROPE?

I remember 1996. It seemed that Lukashenka couldn't stay the president even for two years. More than 50 thousands people were protesting on the streets of Minsk, police cars were turned over, rocks were thrown to police... seemed that here and now... but...A. Lukashenka is the president of Belarus for 10 years already...

Referendum 17.10.2004 - officially, more than 80 percent (unofficially – 30-40%) of voters permitted the president to be elected more than twice. In fact, it means, that Lukashenka will be the president for a life term. Independent observers suppose that referendum was totally fictional. The scale of deception is indeed impressing: tens of thousands election committees' members and official "observers" participated in falsification of elections, thousands "journalists" narrate about miraculous victory of Lukashenka, finally, millions of people have participated in the voting – and most of them, do not believe in fairness of the results even for a moment, indeed, it's one of the biggest amateur performances in the history. At the same time, the day after referendum only about 3-4 thousands people protested on the streets of Minsk. Is it possible, that there are no honest minded people in the whole country? Why we are so scared? Are we really so stupid like they think we are?

Results of "referendum" confirmed that there are no political opposition in today's Belarus. Only fanatic activists and those for whom opposition is business still stay in political parties. They take their grants, visit seminars in Western Europe. They became good target for governmental media, commoners don't like, when somebody exists even a little bit better. There are no more than few thousands people who gathered for the last democratic mass-meetings, third of them



are agents in civil. At the same time, we can't say that most people are supporting Lukashenko, simply they didn't feel themselves powerful enough to change something. We all accommodated ourselves to this kind of existence, we have everything necessary in shops, we have enough money for food and cheap clothes, it is not too cold in our houses... Who cares, that we have no freedom, who cares that state monopolizes all the spheres of human living?

Today's Belarus is the same corporate neo-liberalism, with the only difference, that the state is the main corporation. We have no mafia, because our mafia is corrupt "vertical line" of regime. We have no small business, because it can teach people to be self-dependent and independent from the state. All that we have is – to work for bureaucrats and reach people close to them, and after work – alcoholic drowsiness, that's extremely popular in our society. If there was velvet revolution in Serbia, than we have velvet dictatorship in Belarus.

In such conditions, subsistence of any civil initiative, to put it mildly, is not supported by government. Every group, who has more than 100-200 members in it, is automatically turned out under militia and KGB control. Our punk hardcore scene is in the gripe of this system.

What can we say about Belarusian punk/hardcore scene? We have no separations between punk, hardcore, sxe, oi... We are rather political active, especially in the words. Usually there are about 150-200 people on the shows in Minsk. There are more than 100 in Grodno, Brest, Baranovich. Activity gets higher or lower from time to time in some other cities.

Now we'd like to talk about shows in Minsk. It's not so simple like in many European countries to organize a concert in Minsk. You can't simply go to the nearest bar or club and arrange about the show. The state puts administrative obstacles in your way. To organize a legal concert you must have a license, but it is not given to an "ordinary" people. Almost all commercial music clubs in Minsk have too big rent costs (about 300-400\$ for evening). The average salary in Belarus is about 120\$. They haven't got drums, mics and guitar amplifiers, or simply are not interested in punk shows. Often we are forced to rent not assigned places for concerts: dining-halls, gyms, warehouses... and carry out illegal shows here.



Not long time ago some new alternative clubs appear in Minsk. But Lukashenko carries out politics of "cultural renovation" of Belarusian people nowadays, and independent clubs have problems with taking the license. "Back to USSR"...

Usually we do not print any posters on the shows we do in Minsk. As a rule the concerts with political or anarchist/antifascist posters are being cancelled by KGB and militia. Beside that earlier we constantly had problems with Nazis or more precisely Nazis had problem with us). Very often they attacked people before and after the show. And we would always fight them back and win. But now situation normalized and big clashes are uncommon. Information about shows is transmitted by telephone from one man to another, but in the day of the show everyone from the scene knows where and when it'll take place and on every show you can see people, you've never seen before.

It's rather hard to invite foreign bands to Belarus. Belarusian visa for people from Western Europe, USA and many other countries cost too much. Often Belarusian embassies want to deceive "rich western kids" and try to take maximum price for visa. That's why it's better to get visa in your native country, if you want to come to Belarus. But we always try to give back to the band all the money they spent for the trip to Belarus. That's why bands from Poland, Lithuania and Latvia play in Belarus often. Visas for them are much cheaper.

The situation is rather hard but not hopeless and we have concerts almost every month at the last time. The harder the way is, the better the result...If anybody wants to play a show in Minsk or tour Belarus please get in touch at rusel@bolt.com. I will be happy to organize shows for you.



SUMMER 2005.

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Some know him as Wolag, but most of us knows him as Luke Wolagiewicz. If you think you have not heard of him, well just check again the photo credits inside your favourite hard core records... His shots appeared in many of them including almighty Champion. But still, there's much more to his work than just live hard core pictures...surprise yourself with his photojournalism at :

www.wolagiewicz.com.

LUKE

So how did you get into photography and when did this journey start for you? What keeps you still interested in doing it? How serious it became in your life?

I got into photography around 10 years ago. Which may sound like it's ages ago, but in fact it's not. I feel like I'm still learning things, and I would like to maintain this approach within me forever. I started working as a photographer something like 6 or 7 years ago.

The main reason I'm still doing it is I guess the fact that I'm utterly and totally fascinated by the visual world and photography is a nice tool of exploring this world. If applied properly, photography can help you understand the world that surrounds you.

It all got to the point where photography is now one of the two or three most important things in my life. You can say I'm driven by my need to photograph, to tell some stories through photos, to see things for myself, and record what I see – for both my own reference, as well as for others to discover. All this sounds very cheesy, but I can't help it!

You are mostly known here for great live photographs from shows. Can you tell us about the stuff you have photographed outside the scene?

First things first, I need to say I'm very happy I started shooting hardcore shows at some point. I got into punk and hardcore around the same time when I discovered photography, and almost from the start it occurred to me that this was the way I should actually point my camera. On one hand, I wish I had done it more extensively, but on the other maybe it's good I didn't because the results were not too great at the time...

Parallel to shooting music (which was always a hobby and very rarely a job), I developed an initial interest, and eventually a "career", in documentary photography and photojournalism. It's hard to give a list of things I photographed, but I can say it was a diverse selection of topics and themes. I definitely had a chance to photograph some stories I was personally interested in. With the exception of some deals with papers, for the most part, I've worked as a freelancer - which is a great thing because you are your own boss (and hence you decide what you're going to photograph), but it's also a terrible thing because being your own boss means that you have to be very organised (and photographers tend to be the opposite) and you have to be a

business person too, dealing with sales, rights, assignments, etc. (and again, for some reason, photographers rarely make good business people).

What picture(s) would you consider your best work so far? Were there any events you witnessed and caught on camera that are especially memorable to you?

Best work so far - this is a very tricky question. It's hard to judge your own stuff. I am too attached to some stories, photos and themes to offer a balanced opinion on this. Which is why I often show my work to other photographers, so that I can hear what they say, and then try to make some peace between the two. Also, some of my favourite photos are not always "the best" pics at all, I love some "bad" photos, but that's often for personal reasons that mean nothing to anyone else, or anyone who will not know the story behind them. I am also very critical toward my work. Whenever I look back, browse through my archive, and I find myself content with photos I took some time ago, it sends me straight down the "inner tyrant" mode – you are happy with stuff you've done 3 years ago? That means you haven't made any progress within this period of time! Stop wasting time, do some work, you sucker... And so on. It can be frustrating, I'm telling you, hah!

There are several situations I photographed that I think will stay with me forever. Some of them resulted in good photos, and some of them didn't. I just got back from the Middle East, where I did a story about the current situation in the West Bank/occupied territories. It was quite an experience. (Not too mention some amazing avocados they got in Israel!)



WOLAGIEWICZ

Are there any ethics or rules in your photography? Is there anything that you would not want to capture or refuse to photograph?

Since I am a documentary photographer, I am concerned with the world as it is. I record what I see. The main rule for me would be: do not lie with your photos. This is directly opposed to for example to fashion or advertising photography where all you do is about some sort of a lie, and you don't record things you see, but you rather create them.

I can't think of anything I would not photograph. Even when I think of some extreme situations (I haven't been to many myself), I think it is the responsibility of documentary photographers to record events. It's an obligation and a mission. Let's say you are covering some terrible event, like a famine or something along those lines. What are you gonna do? Put your camera down and say "oh, this is horrible, I'm not going to shoot that"? Then why are you there in the first place? You got a camera around your neck. The only way you can help these people is by taking the photos and letting other people know about their suffering, and then maybe something can be done about it. I mean, the sole fact that you don't take the photo won't make things disappear, while it's possible that if you actually take those photos, they could change something. (Anyone interested in all these issues should see a documentary movie "War Photographer", DVD available through Amazon, so check it out.)

What tips would you have for those who are getting into photography but aren't sure which direction to take? Any equipment that you would recommend?



Study the masters. Look at images. Start taking photos. Eat, breathe, talk and live photography! I really don't know what to say. There are many ways you can get into photography. And within photography there are many paths you can take. As far as equipment and gear are concerned, it really doesn't matter what you shoot with. And this applies to all levels, from the day you pick up a camera. You only need "good" or a "better" camera when your skills develop and there's some serious need for gear upgrade, but by then you will know what you need anyway, so it's pretty pointless to elaborate on this.

You have been involved in the hard core scene for along time. How did you get interested in punk/hardcore? What's your favourite thing about it? What causes or beliefs do you personally support within the scene?

At the time I was convinced nothing on this planet could compare with "...And Justice for All" someone played me Verbal Assault and Crass. Wow, I thought – and it went from there. Shortly after that I learned about straight edge, and I was very critical towards it, because most of my punk mates were bashing it. Which of course is very ironic, when I think about today.

Favourite thing about the scene – it's gotta be the friendships I made through the years. I mean, yes, it's great that the scene can be a platform for change and all that, but this is not exclusive to hardcore and punk, because there are other interesting and meaningful ways you can go if you want to change your life or do something for the world, but the friendships... well, let's just put it this way: where else can you actually make friends with the people that change your life forever?

One of the great things about the scene is the fact it turned a lot of people vegetarian and vegan. You just can't underestimate that. Changing your diet can have profound impact on somebody's life – and even if it doesn't, it's still a great thing to do, for your health, for the animals and for the planet we live on. Other important aspect of the scene that I found attractive from day one, and I think is sadly not so relevant today, is the do-it-yourself ethic and politics. Punk and hardcore carry certain ideas. They can be a good starting point for some real life changing education.

You seem to be always interested in any new fan zine that's coming out. Are fan zines very special to you?



Oh man, I'm such a sucker for good zines. I love zines and I love the fact they exist and thrive despite all the nonsense talk about how the internet will kill the zine scene. Somehow, I just don't see that happening! I'm into all sorts of zines, I like bigger zines and I like smaller projects. I wanted to be in a band, but since my musical talents can be best described as nonexistent, I figured out at some point that I should better get into making zines. I was involved in a number of projects, different in size, content matter, and overall quality - and it's been great doing all that. At some point little while ago I think I was working on three of my own zines simultaneously, so that sort gives you an idea of what kind of a zine guy I am, haha... Right now I'm working on two zines, one is a for angry sxe kids and is full of "you've heard it all before, but so what" kind of stuff, and another one is just personal writings about life and what-not kind of thing... Some titles that caught my eye last year would include Send In The Clones, RE/fuse and Bring It Down. Slave Magazine is great and most of Crimethinc stuff is awesome, too. Check out Adbusters Magazine if you don't know it by now.

Are there any things that bother you especially in hard core nowadays? How do you feel about the whole "commercial" side of the scene, bands going big or records being available more in stores than distros?

The whole mainstream side of things is a double-edge sword. Can be good, can be bad. Good in the sense that the more people we get to come to gigs, get exposed to some ideas, and get involved with the scene, the better. More kids with the potential to change their lives. But at the same time, the more people get in, the less "selective" it all becomes, and I don't mean that in any elitist way, just saying that if you get 300 kids at a show, there'll be less wankers in the room compared to let's say 1000 people kind of show. Bands going big, I don't have a problem with that. I may not think it's always the right thing to do, but everyone should do whatever they think is right for them.



Time will tell what will happen later on, some of them will regret that, and some will be happy with the choice. I just wish there was a little more diversity in hardcore, and a little less trends and fashions that are all the rage today, and nothing but a memory by the next weekend.

Do you have any future plans or projects with your photojournalism or hard core scene? Thanks for your time...

As far as my photography is concerned, I got some plans for the future, but I've learned not to get too excited about "the plans", because sometimes they end up as just that. For now, I am happy doing what I'm doing, but things could always be better though, and I hope they will. As far as hardcore goes, I want to do some more zines, I feel I might be shifting to more personal writings, although I am still into the "loud-mouth, no-excuses, guilt-free" straight edge shit, so it might go these two parallel paths. Something I would like to do one day is a documentary movie about sxe - I haven't got a clue why it hasn't been done yet, and I think it would make for an interesting project to get involved in. I do some picture editing and camera work for a small media production company, so I am slowly getting into all that and maybe I can make it happen in the future. You've been warned.

Ok, we're done. I hope you don't mind me evading the questions too much! Shout outs to our friends all over the place. You know who you are. Check out these websites to learn about the health aspects of going vegan: www.veganhealth.org / www.veganmd.org - Thank you. Contact: x_circle_of_trust_x@hotmail.com

www.wolagiewicz.com

www.wolagiewicz.net

"A system that's motivated me to judge and hate, I see differences and know you two people will never be the same I tried to change the habits forced on me, but inbred racism is hard to shake free, I won't let your hate control my soul and you won't break me down, how can I see equal when there is so much that divides live out a stereotype we place in our own lives, in order for racism to be wiped away, we must change the system we live everyday, I won't let your hate control my soul, and you won't break me down, you won't let me try to see equality, you won't break me down, you won't break me down, you won't break me down, you won't break me down"

"Break me down"



"Rain of death falls down polluted by this so called technology. Murdering to succeed, not seeing the price that has been paid. In the name, in the name of progression. Industrial insanity forces us to follow. We die, they prosper only in death, can we stop supporting them. Only in death can they not have their way with using the name of progression. If it was real progression greed would not dictate our souls. If it was real progression we'd give back what we stole. If it was real progression we'd burn these lies all down. In the name of progression."

"in the name of progression"

UNBROKEN

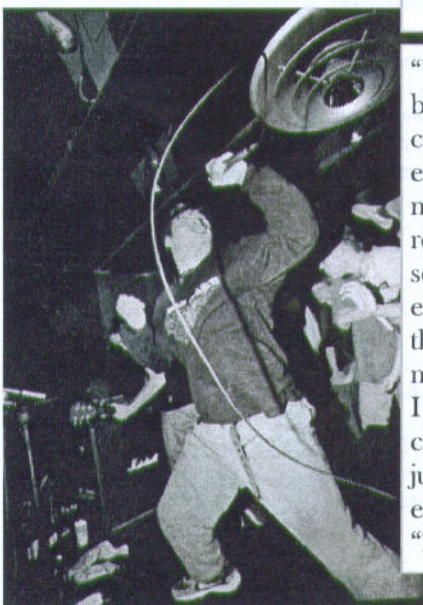
"We race forward to cross divided lines, the thought of failure is our biggest fear, losing our souls replacing them with greed, so called success remains to be seen, we follow this path, a path paved by someone else, we follow this path but never for ourselves, we never slow down to maybe see a different side, try to understand there's other things in life, reaching outward searching for something else, treading on and never seeing other ways to live, we follow this path, a path paved by someone else, we follow this path, but never for ourselves, I live to see all the things that I enjoy, but like always the stress just drags me down some more, I face these days like an emotion I can never change, but for now I see there is a choice that I must make, I'll choose for me what is real I close my eyes and I can't see what's real, and if I'm wrong I will change just for myself I will change then I'll find out how to feel I'll close my eyes I can't seem to feel I'll deal with this and I'll push on."

"Zero Hour"

Photographs taken by Ole Peterson during Unbroken European tour.

STOP, LOOK & LISTEN # 1

SUMMER 2005



"We learn from history that men



"The decision about whether we should go to the war or not is only ours... we are the politicians" came out of his mouth and I'm sitting wondering if it's only me who has heard this big example of arrogance? But why am I surprised? Politics and the politicians are never able to stop themselves when there are ambition, power and influence at stake.

Did anyone care or listen to the millions voicing their disapproval for another bloody game? At the very most it might have caused disgust on their faces. It's only politicians who decides behind the grey walls if someone deserves to live or their life will be taken from them in the name of struggle for freedom, security and democracy.

But why is it surprising me? Seems like this world have always been working like that and probably always will.

Targets and aims are different, but justification is always the same for the same brutal actions and interventions. Dying people are just another number in this game with numbers played by media and in a few years time will be reduced to

another facts in a history book. Media will show only what's the most shocking, but in safe boundaries created by bosses and placed somewhere between government's expectations, and sensations needed to keep the ratings high. Newspapers will be racing in shocking headlines and a few will print pictures with faces of those who died. But for an average consumer it's going to be just another report from another conflict, that is taking place somewhere there, far away and to be honest does not cause any deeper emotions anymore. After all it's just another war in a country whose name will be added to this list, where people fight, our brave soldiers try to bring order and we provide humanitarian aid. Isn't that what they said during evening news?... There is some more hypocrisy coming from his mouth: "Today those people do not have to seek freedom anymore. We have provided it for them. They are free, at last". In hospitals, massive graves or under ruins of their homes... long live freedom!

R.

never learn anything from history"

"When we see trained animals accomplishing things contrary to nature: dogs walking on their forelegs, elephants rolling barrels, tigers playing with lions, we know that all this has been attained by the torments of hunger, whip and red-hot iron.

And then we see men in uniforms with rifles standing motionless, or performing all together with the same movement - running, jumping, shooting, shouting, and so on - in general, producing those fine reviews and maneuvers which emperors and kings so admire and show off one before the other, we know the same. One can not cauterize out of man all that is human and reduce him to the state of a machine without torturing him and... deceiving him."

Leo Tolstoy

"You are a soldier. You have been taught to shoot, to stab, to march, to do gymnastics. You have been taught to read and write, led to exercises and reviews: perhaps you have been in a campaign and have fought with the Turks or Chinese, obeying all your orders. It has not even entered your head to ask yourself whether what you were ordered to do was good or bad."

Leo Tolstoy



"As I write, highly civilized human beings are flying overhead, trying to kill me.

They do not feel any enmity against me as an individual, nor I against them. They are "only doing their duty" as the saying goes. Most of them, are kind-hearted law-abiding men who would never dream of committing murder in private life. On the other hand, if one of them succeeds in blowing me to pieces with a well-placed bomb, he will never sleep any the worse for it. He is serving his country, which has the power to absolve him from evil."

George Orwell

"What difference does it make to the dead, the orphans and the homeless, whether the mad destruction is wrought under the name of totalitarianism or the holy name of liberty or democracy?"

Mahatma Gandhi

Abusive action- s/t (Crucial Response)

After I listened to their tape I was expecting something really on a decent level. And I'm not disappointed. I'm not sure if people involved in Abusive Action were playing in some other bands, but I know they can write good stuff with good lyrics. It seems like the Netherlands is full of great bands. These songs are short, direct and expressive. Worth checking out!

A Step Apart-There Is A Choice EP (Not Just Words)

I could not get enough of listening to their demos, so I was really excited about their upcoming EP. For some it may be the same old thing all over again, but for me they sound so refreshing with their music, attitude and lyrics that it really makes your heart grow. Six songs of great passion, melody and dedication. Big plus also for the title song dealing with meat eating and animal rights. I wish that there were some songs from demo tapes, but hey it's still an awesome record. *"These words have given me strength and courage to be aware of what I do"*. Seriously, get it now!

www.nfw-records.com

Betrayed-Addiction EP/CD (Bridge9)

I don't even need to know what ex/current members of other bands are involved in Betrayed, because their songs speak for themselves. Very well played stuff on this EP! Six songs of passion, melody, some harder parts, some guitar solos and SXE/drug-free feeling to it. Songs talk not only about addiction, but human relations, searching and trying to find some sense in this world. Time will tell how interesting Betrayed can be on full-length. Hopefully there will be a full-length. Oh yes, and Betrayed has ex/current members of Champion and Carry On :-).

www.bridge9.com

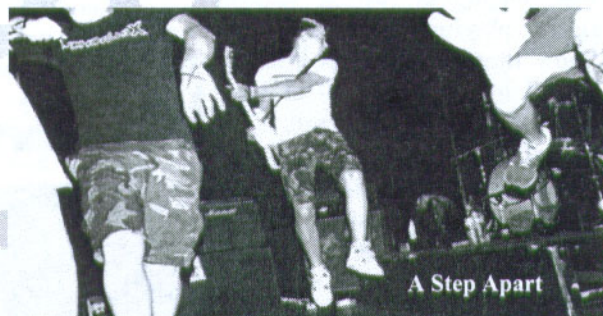
Gather-s/t EP (New Eden Rec)

It came out on New Eden, it's got committed lyrics and lots of explanations so you know what to expect: quality record that will give you plenty to think about and good heavy music. Originally it was released as a demo attached to a zine that consisted of lyrics and related articles written by Gather (by the way great idea, but unfortunately you do not see it too often). So there are 5 songs that deal with animal liberation, limitations of being sxe, selling out on your beliefs, resisting

authority etc. You may agree or not with some things they say, but it all sounds really good and it's definitely worth checking out.

www.newedenrecords.com

www.myspace.com/gather



Justice-Elephant Skin LP/CD (Lockin Out/Dead & Gone)

This is a band that a lot of people know not only in Europe, but across then Atlantic too. Not that it matters, but I say good for them since they haven't been wasting their time. First of all I like the sound of this record and it seems to me like they really made a progress since their EP. Vocals are even better and song-writing is more interesting. I don't dig the cover art, but the back photo is pretty cool. As for a LP this is not boring at all and should keep you punching the air the entire time. I mean, do I have to say more? You probably heard it already and love it or hate it. *"We must activate -our minds, bodies and souls. We must activate-ourselves."*

www.justicehc.com

Last item-Demo (The Essence Rec)

This one is a nice surprise. They're from central Europe, but I'm sure Last Item is going to be noticed outside their local scene. Their demo has five songs of classic hard core with some personal lyrics. I wish I was able to check Last Item out live because I predict lots of good energy in the air during their shows! From what I know 7inch is in works and is soon to be released on newly created label called The Essence. They take priority in quality and not quantity so it's definitely worth to keep your ears open for what they have to present. Last Item will be the great record to start with.

www.myspace.com/last item www.theessencehc.com



Lion Of Judah-Soul Power CD/EP (Lockin Out)

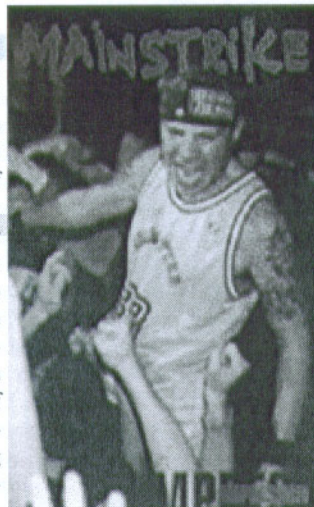
Wow, this is good. I was really looking forward to hearing something from them after their demo. Some of the dudes involved in this band used to jam in Desperate Measures, which is good recommendation but might be a bit misleading. On this EP there are 4 songs with style of their own that they have developed. I wish there were more songs from the demo that are really amazing too. Worth mentioning are lyrics which discuss stuff that bothers Lion Of Judah in this society. To find out more check out the interview, and don't forget to pick this one up... You won't be disappointed if you are into faster stuff, but with a cool twist.

www.howsyouredge.com/loj

Mainstrike- Impression DVD (Crucial Response)

I'm not going to bullshit here how I have been into them since forever etc. I got to know their stuff just a few years before they called it quits. But still, the energy level and songs really amazed me. This year they made lots of people happy and did a reunion show at Light The Fuse fest. This DVD was prepared for this show and it really has lots of material, or rather lots of songs that make you sit and watch for two and half hours! You will find their final show, Ieper Fest '99 appearance, report from the US tour, interview with Bigma and some more stuff. I think it's really interesting to see the difference between US and European shows. The band always gave everything, it's the reactions that sometimes differ. It's worth to mention that all the recordings have good quality so you don't have to sit right in front of your screen to see something. If you are their fan you probably have it already. But if you want to see what was going on in European hard core and one of it's driving forces- check this out!

www.crucialresponse.de



Of Faith And Fire- West Coast Tour Demo

First of all good name for a band! This demo is nothing new, but it's worth mentioning. I'm sure you will hear about this band in the nearest future, if you haven't heard them yet. There is such a great potential in their songs and they got my hopes really high ("Last Word" is really incredible song and my favourite so far). I heard that they are recording and something (?) should be out in the summer when you are reading it. I can't wait and you should find it out for yourself...

www.myspace.com/offaithandfire

Seven Generations- s/t (Straight On Records)

This is not the newest recording, but I need to write about it. I bet many people miss bands like that. If you happened to be around in mid 90tees you know what I mean. I heard comparison to almighty BIRTHRIGHT, which is true but for me 7 Generations sounds heavier.



In case you wonder:

All of the reviews it's stuff I got myself and obviously like, and that's why they aren't really critical. Sorry if it all came out a bit boring to read. You can of course feel free to send anything in, if you want to have it reviewed. R

X...

I've not even noticed but I became a consumer. I'm being approached and encouraged to buy a new product of the scene. Adds are more and more professional, sometimes aggressive (and strangely similar to these I find I magazines I don't wanna read) but overall directed at me- potential consumer of the hard core product. Apart from adds I may be able to see an info sheet with some big selling and promotional numbers to be impressed with. At times I can even enter contest to win an autographed piece of equipment from one of my favorite ex-bands now. And it all reminds me of politics and moves done by those that I think are just about making money and exploiting music and ideas. Well it does not really speak to me, and at times even those numbers would not be able to keep me interested. And many more times I was happy to discover a record for myself without being influenced by promotional trends. I do not claim to be super original, because I'm not, but I'm resisting this approach that treats me like a customer shopping with his credit card in another store. Most importantly, I refuse to treat sincere bands and effort they put into expressing themselves in their records as a product and appreciation of marketing skills. There is so much more. For me this is about experience, and most of all inspiration that hard core records give, when they are not being limited to business. Without this hard core record would be like any other record. R

TRIAL

"This is not a trend"

"It's so much more than just a slogan
Or mark drawn on my hand
Not a market to be exploit
Or a fashion statement represented by a brand
It's a feeling and it can't e sold
And I'm bound by my word
To stay true to what I know to be real
Because no one lese can tell me
What it means to be straight edge
So don't ever try to purchase me
Or down play what I feel
Because this commitment is not a passing phase
It' for myself that I've made this choice
It's for life that I embrace the edge
It comes from deep in my heart
I live to oppose their intoxication
My source of inspiration is threatened now by a
False embrace to be diluted and absorbed
Without second thought
But standing defiant I won't let it end
So don't ever try to purchase me
or down play what I feel
Because this commitment is not a passing phase
Don't plan for me to sell out to pull me down
This days will turn into years as you wait for us to
fall, because we will rise
This is not a trend
Times will change but my feeling won't fade
Times will change but the spirit remains
Times will change but the truth is the same
This is not a trend go..."

This song acknowledges a specific life-style (one which Trial embraces), but is not meant to be restrictive in interpretation. It's not only about "straight edge". This song is to reflect punk rock, hardcore, and all other aspects of the underground scene which are currently threatened by corporate and media interests. Those relentless organizations see only profits in something which means world to us. We are not the "big craze". We will not be marketed. These ideas, these feelings, can not be bought or sold.

REVIEWS * REVIEWS

Anyways these 4 songs are filled with desperation for a better world and disapproval of economic exploitation, police violence, animal and earth abuse. If you want to understand what Vegan Straight Edge stands for get this EP. For some it's much more than just a slogan or way to toughen up your image. And 7 Generations proves it.

www.straightonrecords.com

Strike First-Chant down The Babylon CD/EP (Crucial Response)

Strike First are from the Netherlands and I really like their style. Good riffs, strong vocal with some backing shouts and tempos not too fast. This EP came out some time ago, and since then they have recorded some new stuff. I heard one song but I wasn't impressed as much as with these 8 tracks (EP has only 5 of them). I like also the cover and lyrics that generally talk about life and all the struggles that go with it. Good stuff, and I hope their next release will be a step forward.

www.strikefirsthardcore.com

The Age-s/t EP (Commitment Rec)

So I had heard that there is more Champion in this band's music than in Champion itself haha. This bold statement was not far from truth. as there is plenty of melody as well as core, good vocals etc. The band has split up but this 7inch is still important for many reasons. This is first (or one of the very first) 7inch put out in Western Europe of Polish band, which is kind of special. Apart from that profits from this release are going to shelter for horses saved from slaughter. Definitely it all makes for a great record and do not hesitate if you see it.

www.commitmentrecords.nl

The Evens-s/t LP (Discord)

I have not fully recovered yet, after hearing that Fugazi stopped playing music again (temporarily or not-who knows) and here is Ian MacKaye with his new project. Well, as their name suggests they are even so I should say that it's Ian and Amy Farina. I guess there's a time for loud and time for some quiet. The time for little quieter is now haha. It's something new and rather different from what we are use to. The Evens is a duo that plays mostly mellow music but with socially orientated lyrics. Probably they are more likely to play in your living room than in a big venue. It's the climate of these songs, bands attitude and intimate shows. At least the one I had a chance to see happened outdoors, in front of the club with people sitting on the ground right next to The Evens. I don't think you could get any closer to a band that you want to see and get the greater feeling of equality and lack of barrier. And that's what I have been admiring in this approach. At times it would not even be a show, but just a chat that Ian and Amy kept having with people that came to see them. Jokes, explanations, comments to lyrics and questions carried on as band was playing

their old songs and these newest ones. If you get a chance go and see them to check it out for yourself. Meanwhile enjoy the LP! Still I hope for Fugazi to get back and record some new songs too.

www.dischord.com

The Legacy- We Gave It Everything LP (Dead & Gone)

The second recording from The Legacy and I'm satisfied. It's still very core and there's still that melody and emotion in it, that for me is so characteristic of this band. I don't know, but apart from frustration and desperation for better days, I have always heard sadness in their music. I don't think many can do it this way and keep it interesting. But you can hear as well that they've moved forward. Lyrics mostly personal about not giving up, finding a way through the hardest times etc. LP not only for a hard days and grey skies.

www.deadandgone.co.uk

Vultures-Demo 2004

Not that I expected something bad, but I was really surprised how good they sound. Vultures are in my opinion definitely above your average hard core band. Songs are fast with some slower parts, but not boring at all. Vocal is good too and lyrically they cover mostly personal stuff. I'm not sure if there is going to be follow up any time soon, but you won't have to ask me twice. I'm into it. Dead & Gone should get involved.

www.myspace.com/vultures

When Tigers Fight-s/t EP (Surprise Attack Rec/Indecision)

This project has members of The Promise/Damantion AD/The Suicide File. Their style is something in between of all those bands, at least that's how it sounds to me. This is really powerful core and it's good to hear Mike's Damnation AD voice again. Songs deal mostly with personal stuff of broken trust, etc. as well as dedication in the scene ... *"How can you take something we create and fuck it up?"*.. Yep, the news is that they are going to record again and I'm looking forward to that! I'm just not sure if When Tigers Fight is a studio project or regular band playing shows. Still never mind, great record.

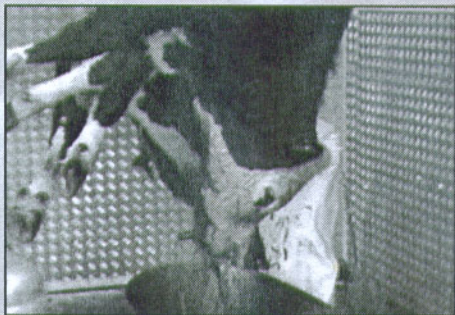
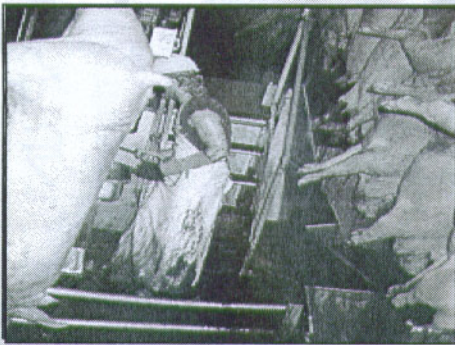
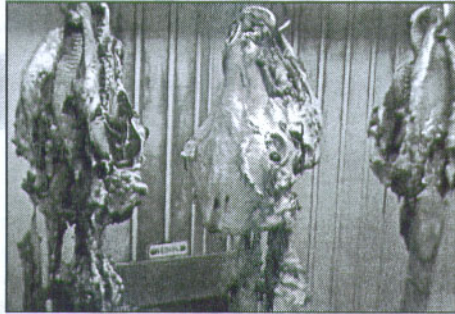
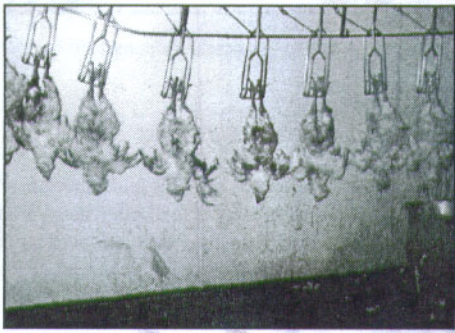
www.surpriseattackrecords.com

THE EVENS



Pic: Pauley Medina

SPRING U.S. TOUR 2005



It's not important if it fits into your idea of hard core or not. It doesn't matter if you think that this is a part of straight edge or something completely separate. It's something to consider by all of us: human beings. No matter where you are from or what labels you put on, we are still a part of the same group that chose to dominate and dictate other living creatures when they deserve to live and when they should die. When they can run free in their environment, and when they should be caged.

We have mastered the ways to oppress them and make the biggest profit out of it. Their suffering and pain are real and no different, but we still choose to ignore it and follow down this way of exploitation passing it from generation to generation.

The massive, completely unnecessary slaughter is hidden behind the walls so that we do not see or object. Their throats are being cut, their blood is spilled on the cold floor every second of every single day. All we have left is the product to enjoy. No questions asked, no answers given, no bloody stains and your favorite dish on the table.

Are you really ok with that? They are not, I can assure you. They have no one to defend them apart from us. They have no one, apart from us to try to limit this cruelty. Their pain is real and no different...

"Meat eating flesh eating think about it
so callous to this crime we commit
always stuffing our face with no sympathy
what a selfish, hardened society so

No More

just looking out for myself
when the price paid is the life of something else,

No More, I won't participate

we've got the power we've got the might
to take whatever is in sight

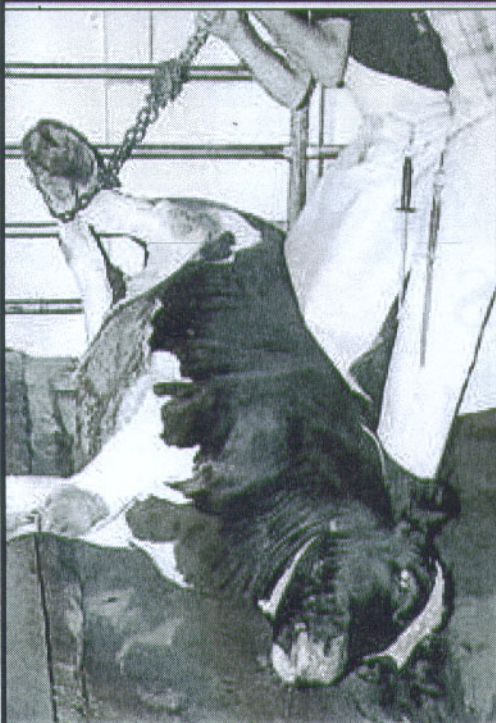
not even worried, it's an unfair fight
well we've got a heart to tell us what's right
our numbers are doubling in 88

cause the people are starting to educate
themselves their friends and their families
and we'll have a more conscious society"

Youth Of Today-"No more"

Instead- Feel Their Pain

**Take your place at the table
You don't give a damn
The tradition of killing
Is the downfall of man
Who sets the laws
On who lives and who dies
For human satisfaction
The animal cries
Hear my words- Feel their pain
Eating their flesh- You have
nothing to gain
A moral opposition
To the murder of animals
It's my philosophy
To take life is criminal
The smiling clown
For the billions served
Represents to me
Bloodshed undeserved
Feel their pain
Excuses, excuses is what I hear
For life, for life it's unfair
Feel their pain**



G O V E G E T A R I A N



Outspoken- Survival

**We kill but not with our hands.
It's done with through our demands.
Taking part. Not using our minds.
I'll leave those traditions so far behind.
Because I know that's blood what they
bleed.
Why kill what we don't need.
I won't be ignorant. I'll stand in their
defense.
Survival. Animals are slaughtered by the
millions.
We must try to save them.
We can't turn our heads and look away.
Because their pain won't fade away.
All the suffering and pain they feel.
To me seems so unreal. We can't be ig-
norant.
We must stand in their defense. Sur-
vival.
We don't need to kill
what we don't need to eat**

what
goes
around



comes
around.
remember.

est.2009



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